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Frank T. Verity, Architect.

FLATS·VRBAN·HOVSES
AND·COTTAGE·HOMES

*A·Companion·Volume·to
"The·British·Home·of·To·day"*

*The·Text·by·Frank·T·Verity
Edwin·T·Hall·Gerald·C·Horsley
and·W·Shaw·Sparrow·Editor*



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CONTENTS

TITLE PAGE. Designed by David Veazey	3
INDEX OF CHAPTERS	5
PLATES IN COLOUR	5
ALPHABETICAL LIST OF CONTRIBUTORS	6
“INTRODUCTORY NOTES ON THE DESIGNING OF FLATS-DE-LUXE OR MANSION FLATS.” By Frank T. Verity, Fellow of the Royal Institute of British Architects	9
Chapter I.: “A FLAT-DWELLER’S POINT OF VIEW.” By Walter Shaw Sparrow	15
ILLUSTRATIONS TO CHAPTER I	25 to 80
Chapter 2 : “FLATS—BRITISH AND FOREIGN.” By Edwin T. Hall, Vice- President of the Royal Institute of British Architects. With Seventeen Plans by Distinguished French Architects and one by Professor König, of Vienna	81
Chapter 3 : “URBAN HOUSES AND COTTAGE HOMES.” By Gerald C. Horsley, Fellow of the Royal Institute of British Architects	105
ILLUSTRATIONS TO CHAPTER 3	121 to 160

PLATES IN COLOUR

Frank T. Verity, F.R.I.B.A. FLATS AND MANSIONS, CLEVELAND ROW, ST. JAMES’S, LONDON	<i>Frontispiece</i>
C. R. Ashbee, M.A., Architect. INTERIOR OF A FLAT IN BUDA-PESTH	To face page 9
C. R. Ashbee, M.A., Architect. DESIGN FOR THE INTERIOR OF A FLAT, SHREWSBURY COURT, CHELSEA, LONDON	Between pages 16 and 17
R. A. Briggs, F.R.I.B.A. BLOCK OF FLATS, EARL’S COURT SQUARE, LONDON	To face page 20
Reginald Morphew, Architect. MARLBOROUGH CHAMBERS, JERMYN STREET, LONDON, W.	To face page 36

PLATES IN COLOUR (CONTINUED)

Paul Hoffmann, Architect. BLOCK OF FLATS, ST. GEORGE'S TERRACE, GLOUCESTER ROAD, LONDON	Between pages 40 and 41	41
W. Alister Macdonald, Painter. YORK GATE AND BUCKINGHAM STREET, LONDON, W.C.	To face page	48
Herbert Read, F.R.I.B.A., and R. F. MacDonald, F.R.I.B.A. SHOPS AND FLATS AT THE CORNER OF NORTH AUDLEY STREET AND OXFORD STREET, LONDON	To face page	56
Paul Hoffmann, Architect. NO. 14, HANOVER SQUARE, LONDON, showing the Elevation to Harewood Place and the Return Frontage to Oxford Street, London	To face page	64
M. H. Baillie Scott, Architect. INTERIOR OF A FLAT ..	To face page	76
Frank Brangwyn, A.R.A. SKETCHES OF TWO PORTIONS OF THE DINING- ROOM, PALAZZO REZZONICO, VENICE ..	Between pages 112 and 113	113
Arnold Mitchell, F.R.I.B.A. HOUSES IN BASIL STREET, BROMPTON, LONDON	Between pages 120 and 121	121
Florence H. Laverock, DECORATIVE DESIGN. Scheme for the Decoration of a Dressmaker's Show-room	To face page	136
Edwin L. Lutyens, F.R.I.B.A. MILLMEAD, BRAMLEY, SURREY	To face page	140
Edwin L. Lutyens, F.R.I.B.A. HEATHCOTE, ILKLEY, YORKSHIRE. By per- mission of J. Henningway, Esq.	Between pages 144 and 145	145
C. R. Ashbee, M.A., Architect. INTERIOR OF A SMALL COUNTRY HOUSE IN HERTFORDSHIRE	To face page	148
G. L. Sutcliffe, A.R.I.B.A. LIVING-ROOM IN A COTTAGE ..	To face page	152
Barry Parker and Raymond Unwin, Architects. VIEW IN A HOUSE AT CATERHAM	To face page	156
G. L. Sutcliffe, A.R.I.B.A.	To face page	160

LIST OF CONTRIBUTORS

- Ashbee, C. R., M.A., Architect. See the List of Plates in Colour.
 Aumonier, W., & Son, Carvers in Wood and Stone : Page 123.
 Ayrton, Maxwell, A.R.I.B.A. : Pages 54, 55.
 Baily, Basil E., F.R.I.B.A. : Page 149.
 Balfour, E. J. A., M.A., F.R.I.B.A. : Page 53.
 Bankart, G. P., Worker in Plaster : Pages 134, 135, 136.
 Benson, W. A. S., M.A., Architect : Pages 61, 72, 73, 74, 75.

- Bewlay : See Cossins, Peacock & Bewlay, Architects.
- Blavette, M., Architect : Page 100.
- Boehmer, Edward, Architect : Pages 51, 52, 62, 63.
- Brangwyn, Frank, A.R.A. : See the List of Plates in Colour.
- Brewer, C. C., Architect : Pages 147, 148.
- Brewill, Arthur W., F.R.I.B.A. : Page 149.
- Brierley, Walter H., F.R.I.B.A. : Pages 135, 136, 150.
- Briggs, R.A., F.R.I.B.A. : See the List of Plates in Colour.
- Bunel, M., Architect : Page 94.
- Carrier, M. L., Architect : Page 96.
- Cave, Walter, F.R.I.B.A. : Pages 65, 129, 130, 131, 132, 133.
- Champneys, Amian L., B.A., Architect : Page 158.
- Champneys, Basil, B.A., Architect : Page 154.
- Chesterton, F. S., F.S.I., Architect : Pages 44, 45.
- Coleridge, J. D., Architect : Pages 44, 45.
- Collcutt, T. E., P.R.I.B.A. : Pages 28, 29.
- Cossins, Peacock & Bewlay, Architects : Page 151.
- Constanduros, S., Architect : Pages 79, 80.
- Dawber, E. Guy, F.R.I.B.A. : Pages 39, 125, 126.
- Delangle, M., Architect : Page 101.
- Dunn, William, F.R.I.B.A. : Page 60.
- Dupuis, Fernand, Architect : Page 94.
- Elgood, F. M., A.R.I.B.A. : Pages 58, 59.
- Examples of Simple Treatment : Pages 61, 71, 127, 128.
- Fagot, M., Architect : Page 96.
- Farquharson, Horace, Architect : Page 159.
- Field, Horace, F.R.I.B.A. : Pages 123, 124, 138, 139, 140.
- Garot, Emile, Architect : Page 96
- Gautrin, M., Architect : Page 92.
- Gibbs, the late P. C., A.R.I.B.A. : Pages 51, 52, 62, 63.
- Gilbert, Horace, A.R.I.B.A. : Pages 79, 80.
- Green, W. Curtis, A.R.I.B.A. : Pages 155, 158.
- Hall, Edwin T., V.-P.R.I.B.A. : Page 35.
- Hamp, Stanley, A.R.I.B.A. : Pages 28, 29.
- Henderson, Harold E., Architect : Page 160.
- Hoffmann, Paul, Architect : Pages 40, 47, 64, 78 ; see also the List of Plates in Colour.
- Honeyman, Keppie and Mackintosh, Architects : Pages 69, 70.
- Horsley, Gerald C., F.R.I.B.A. : Pages 142, 143.
- Jago, T. E., Craftsman : Page 121.
- Keppie, John, F.R.I.B.A. : Pages 69, 70.
- König, Professor, Architect : Page 94.
- Lafon, A., Architect : Page 99.

- Laverock, Florence : See the List of Plates in Colour.
- Lucas, Geoffry, A.R.I.B.A. : Page 152.
- Lutyens, Edwin L., F.R.I.B.A. : See the List of Plates in Colour.
- Macdonald, W. Alister, Painter : See the List of Plates in Colour.
- MacDonald, Robert F., F.R.I.B.A. : Pages 56, 57 ; see also the List of Plates in Colour.
- Machell-Smith, Mrs., Householder : Pages 48, 49, 50.
- Mackintosh : See Honeyman, Keppie & Mackintosh.
- Malesherbes, Boulevard, Paris Flat : Page 93.
- May, E. J., F.R.I.B.A. : Page 144.
- Michel, Alfred, Architect : Page 101.
- Mitchell, Arnold, F.R.I.B.A. : See the List of Plates in Colour.
- Montalto, M., Architect : Page 91.
- Morphew, Reginald, Architect : Pages 36, 37, 38 ; see also the List of Plates in Colour.
- Nerrot, M. J., Architect : Page 87.
- Nénot, H. P., Architect : Page 92.
- Newton, Ernest, F.R.I.B.A. : Pages 145, 146.
- Parker, Barry, Architect : Pages 156, 157 ; see also the List of Plates in Colour.
- Paterson, A. N., M.A., A.R.I.B.A. : Pages 133, 134.
- Peacock : See Cossins, Peacock & Bewlay, Architects.
- Pite, Professor Beresford, F.R.I.B.A. : Pages 41, 42, 43.
- Poupinel, M., Architect : Page 89.
- Read, Herbert, F.R.I.B.A. : Pages 56, 57 ; see also the List of Plates in Colour.
- Reynolds, W. Bainbridge, Metal Worker : Page 129.
- Rigaud, M. P., Architect : Page 98.
- Scott, M. H. Baillie, Architect : See the List of Plates in Colour.
- Simpson, J. W., F.R.I.B.A. : Pages 54, 55.
- Shaw, R. Norman, R.A., Architect : Pages 25, 26, 27.
- Smith, Dunbar, Architect : Pages 147, 148.
- Smith, F. Gilbert, Architect : Page 66.
- Smythies, Major Raymond, Householder : Pages 76, 77.
- Symonds, George, Craftsman : Page 137.
- Sutcliffe, G. L., A.R.I.B.A. : Page 153 ; see also the List of Plates in Colour.
- Thion, M., Architect : Page 97.
- Turner, Thackeray, F.R.I.B.A., Architect : Page 53.
- Unwin, Raymond, Architect : Pages 156, 157 ; see also the List of Plates in Colour.
- Verity, Frank T., F.R.I.B.A. : Pages 30, 31, 32, 33, 76 ; see also the List of Plates in Colour.
- Warren, E. P., F.R.I.B.A. : Pages 34, 121, 122, 137, 141.
- Watson, Robert, F.R.I.B.A. : Page 60.
- Watson, T. I., F.R.I.B.A. : Pages 67, 68.
- Woodward, William, F.R.I.B.A. : Pages 46, 64.

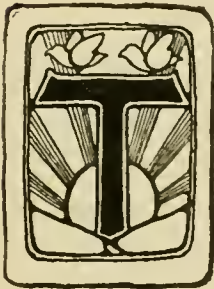


INTERIOR OF A FLAT IN BUDA-PESTH, WITH FURNITURE OF POLISHED MAHOGANY INLAID WITH HOLLY. THE ELECTRIC LIGHTS ARE OF HAMMERED COPPER AND IRON; THE WORKMANSHIP WAS CARRIED OUT BY THE GUILD OF HANDICRAFT, CAMPDEN, GLOUCESTERSHIRE

C. R. Ashbee, M.A., Architect

INTRODUCTORY NOTES ON THE DESIGNING OF FLATS- DE-LUXE OR MANSION FLATS

By FRANK T. VERITY, F.R.I.B.A.



THE selection of a site for this type of building is of the utmost importance at the present time. It should preferably not be in a main thoroughfare, because of the noise which arises from ever-increasing traffic.

In the planning of flats an architect should bear in mind the social conditions governing the life of those for whom the building is intended.

As a flat is the substitute for a house, it should supply what a house gives—namely, proper facilities for entertaining, and quietude for the principal tenants, whose rooms, accordingly, when possible, should be isolated from the secondary rooms and from the servants' quarters.

The disposition and grouping of the various parts of a suite should be well studied, even the smallest domestic details receiving careful consideration.

Linen cupboards should be warmed from the hot-water system or from the heating system, both being independent of the kitchens in the suites, and supplied from boilers in duplicate placed in the basement.

A plate safe, and ample cupboards and storage, should be put in the subsidiary part of a flat over pantries, lavatories, etc., in which rooms less height is required than in others.

Introductory Notes

It should be our aim to design a plan having few corridors ; only those should be retained which are necessary for service purposes. Costing as much to build as if the same space were allotted to rooms, corridors are of no use except as a means of communication. When the nature of the site renders their employment necessary, they should be planned in such a way that they do not form a vista from the entrance portion of a suite ; and if they must be designed in one long length, intersect them by a lobby or a pleasing ante-room.

The main entrance and staircase should form a central architectural feature, the importance of which does not appear to have been sufficiently appreciated. There are some who think that the staircase may be neglected by architects because lifts are in general use. But tenants when they leave their flats seldom ring for the lift ; they walk down the stairs ; and for this reason, among others, the staircase should be of ample dimensions and designed to create a good first impression. Let it have plenty of daylight, or the effect aimed at will be lost.

The passenger lift, which is mainly used to ascend to the upper floors, should not be placed in the well-hole of the staircase, for the regulations of the London County Council require lifts to be protected by an arrangement of ironwork which is unsightly, and appears to diminish the size of the staircase.

When there are two flats on one floor, the windows of important rooms in one suite should not overlook those of the other.

The level of the suites on the ground floor should be sufficiently raised above the pavement to keep tenants from being overlooked by passers-by ; and this enables us to give proper light to the windows below, in the basement or sub-ground floor.

An entrance vestibule, similar to those in private

The Designing of Flats-de-Luxe

houses, should be provided in every flat—a vestibule, that is to say, into which visitors enter before approaching the lounge of a suite. The lounge itself should be so placed that the reception-rooms may be grouped around it or approached directly from it through a pleasant ante-room. It is advisable that the drawing-room or morning-room should be entered from the vestibule, without it being necessary for us to cross the lounge.

A recess for hats and coats, properly designed and fitted with mirror doors, ought to be planned in the vestibule.

From the inner hall (*i.e.*, the lounge) we should pass into a smaller hall or ante, leading to the spare bedrooms, the maids' rooms, and the kitchen quarters. By this means corridors are reduced to a minimum, the ante forming a useful adjunct to the hall.

The position of the dining-room is open to argument, but as this room in a Flat-de-Luxe is used principally for meals, it may be placed in a position on the site occupying the least important outlook. The service thereto must not disturb the privacy of the other reception-rooms.

The Châtelaine of the Flat should have her bedroom, bed dressing-room, boudoir and drawing-room with the best aspect; they should be *en suite* and separated from the remainder of the flat, and have their own bathroom and cabinet de toilette. If possible, let the suite adjoin the morning-room, which can be used as a breakfast-room.

The suites being planned with a view to architectural effect, the decorative scheme will be easy of development, but this work should not be far advanced in the reception-rooms until the flats are let, because tenants have their own views on this subject.

The foregoing principles necessitate a thorough grasp of architectural grouping, and a recognition of all possibilities in

Introductory Notes

the design. It may be said with truth that the best results are attained by a method of planning which is axial and symmetrical.

It is, of course, difficult to obtain all desirable features ; but, if there is space on the site for all the necessary rooms, it is possible to arrange them as an architectural whole, whether the building is intended for low rents or for high. In the kitchen quarters the accommodation required is approximately the same in both classes of flats, the difference between these two classes being in the number of the rooms, their arrangement and the approaches thereto.

The windows of the principal reception-rooms should have the sill two feet from the floor line, so that tenants may look into the street when sitting some distance from a window. When these low sills are employed, the additional height required for safety may be made up by means of iron balconettes outside, if balconies are not provided for the sake of architectural effect.

The position of windows and doors, in bedrooms particularly, is most important ; and an architect in his drawings should scheme also for the various pieces of furniture, so that they may fit into the places assigned to them and form part of the general design.

Partitions of fire-resisting material, as distinguished from constructive walls, are advisable between certain rooms, because they are easily removed for the purpose of transforming two rooms into one large apartment.

Bathrooms, at least two in a suite, should be of good size and efficiently lighted. Toilet accommodation is out of place when connected with the bathrooms. Servants' bathrooms may conveniently be placed on the top floor, with the service spare-rooms or additional guest-rooms. Bedrooms for the men servants, with bath and lavatory accommodation, are provided in the basement.

The Designing of Flats-de-Luxe

Fixtures, in the nature of fitted furniture for the bedrooms, are possibly an advantage in flats for moderate incomes, but experience proves that they are unnecessary in high-priced flats, where they are not so decorative as good pieces of furniture.

The kitchen quarters should be large, with ample window area, and it is advisable for them to have wood-block floors, which are easy to clean, and keep free from vermin.

Service staircases and their lifts, if space permits, should serve only one flat on a floor, as much annoyance may be caused when the servants of two suites on the same floor are able to converse.

The position of electric light points ought to be carefully considered in the first instance, or plaster will have to be cut away hereafter.

Internal courtyards, large enough to ensure proper lighting and ventilation, should be independent of the areas of an adjoining property, so that their light and ventilation may not suffer in the future from building operations.

Every effort should be made to combine all the space available for internal lighting and ventilation, instead of using several small courts for that purpose.

As regards the exterior treatment, perhaps it is most effective when it is designed on classic lines, broadly and simply, its general characteristics being the same as those of a large town mansion. The windows, their grouping and gradation, kept subordinate to the whole mass, may be enriched with suitable balconies.

Finally, all dwellers in flats will admit that the expense of service and maintenance, with the annual expenditure necessary for repairs, are much less than in a house having similar facilities

Introductory Notes

for entertaining. There are also no staircases, so that the cost of furnishing and upkeep is considerably reduced. The Flat-de-Luxe has long been a great success on the Continent, and here in London, no doubt, more buildings of this description will be erected year by year. Not only do they possess all the comforts to which the wealthy are accustomed ; in addition to that, they need fewer servants than are necessary in large houses ; and it is easy to lock up a flat and leave it in the care of the manager.

When considered also from an architect's point of view, the designing of Mansion Flats offers great opportunities both for planning and for artistic treatment—opportunities perhaps even greater than those which present themselves in the building of a town mansion.

FRANK T. VERITY.

A FLAT-DWELLER'S POINT OF VIEW

By W. SHAW SPARROW



AS far back as the sixteenth century, in the Inns of Court, a bencher had his separate chambers, his bedroom and a room for business, while a passage, dark and uncomfortable, appears to have been used as the clerk's office. It was thus that a germinal idea of flats came by its beginning here in London, some considerable time after a similar idea had shown itself in Edinburgh. At a much earlier date, in England and Scotland, the flat system had another origin, this time in palaces and castles, where courtiers and retainers lived in separate suites or apartments ; but when we think of this, when we compare in thought these early flats with those of our own days, we are struck by the wonderful progress which has been achieved.

At a first glance, indeed, there seems to be no connection at all between the first English flats and the designs, let us say, of Mr. E. T. Hall (p. 35), of Mr. Colcutt and Mr. Hamp (pp. 28, 29), of Professor Beresford Pite (p. 41), of Mr. Verity (pp. 30, 31), or of Mr. Norman Shaw (pp. 25, 26), whose art is a great romance in logical construction, a kind of music frozen into architecture, orchestrated into English Homes. These are just a few examples ; and if we forget at times their line of descent from the past, if we think of them as entirely new, it is because there is great novelty in the adaptation of an old idea to the needs and conditions of the present day.

When changes of importance have taken place in domestic architecture, it has happened frequently that the first appeals have been made to the rich and to the poor. The palace and the castle (or big country house), the cottage and the farmer's

A Flat-Dweller's Point of View

homestead, these have felt the new influence before it reached the houses of the middle classes.

Something very similar to this has occurred in the case of our modern flats, their benefits having been employed most successfully for the poor and for the rich. Between the Flat-de-Luxe and the Industrial Dwelling, there are certainly many connecting links, but few among them are well fitted for the middle classes. Those flats which have some points in common with dwellings for the poor, without being such, have seldom any architectural interest (there is an exception illustrated on page 43); as a rule they are builders' speculative jobs, and to live in them is to advertise that one's trade, business or profession is something of a failure. As to the flats which descend from the Flat-de-Luxe to the middle classes, they are mostly for persons of private means whose incomes exceed £500 a year. Here and there, but not very often, rents for the middle classes may rise above £150 a year, including rates and taxes and a convenient locality; and for this reason I have classified as flats with moderate rents the fine new block by Messrs. Chesterton & Coleridge, illustrated on pages 44 and 45. But, as a rule, rents for the middle classes should not exceed from £70 to £150 a year; and it is very nearly within those limits that Mr. Edward Boehmer is designing his new work, Sandringham Court, illustrated on pages 51 and 52.

In the planning of flats, let it be remembered, an architect should create his design for a definite and limited purpose, keeping constantly in mind one class of tenant, with its average income, its social customs, and all the other circumstances governing its mode of life. Thus, for example, members of the middle classes are called upon to keep up a position more or less beyond their means, because they can afford still less the danger either of living in a way that might stamp them as failures, or of dressing in a style that their clients or employers might regard as too negligent or too poor. This fact no architect should forget when designing a block of flats for the middle classes. His building should have style. It must not be second-rate in workmanship; none who looks at it from outside should be able to guess that the rents are low.



SHREWSBURY COURT, CHELSEA, LONDON

DESIGN FOR THE INTERIOR OF A FLAT

C. R. Ashbee, M.A., Architect

A Flat-Dweller's Point of View

That very excellent building can be done with the strictest care in the matter of cost is proved by Professor Beresford Pite in the illustration on page 41, where we have a rare example of fine art in economy.

But the difficulty is that the building of flats has the disadvantage of being a financial speculation, a kind of gamble in domestic architecture ; and, when a vast project in any form of architecture is to be carried out always in keeping with the aim of a business speculation, mistakes are certain to be made in the daily choice between rash and wise economies. Very few country houses recently built could be let at rentals high enough to yield a good return on the capital which they represent. Even in the case of cottages for labourers, the best among them pay only a small interest—so small at times that it may vanish altogether in “to be let” seasons. We see, then, that architects do their finest domestic work when they are least troubled by urgent commercial questions relating to interest on capital ; and it is precisely those questions, as we have noted, that harass an architect, from first to last, in the building of flats. Mr. Sydney Perks, in his excellent book on Flats, published by B. T. Batsford for the guidance of architects, hopes that one day several private clients will combine together and build for themselves a block of flats, taking each a suite of rooms. It is a happy idea ; architects might then do their designs and their supervision under favouring circumstances ; but, meanwhile, we have to take conditions as they are and make the best of them.

Considered from a flat-dweller's point of view, the position is briefly this : that the owners of most flats for moderate incomes desire to keep up the rents, forgetting that those rents were determined by a “boom” in flats some years ago. That boom has passed away, and flat-dwellers are tired to death of the excuses offered by owners and their agents. Indeed, we hear so much about the extortion of ground landlords, the exorbitant rates and taxes, the cost of maintenance, and so forth, that we are constantly being asked to believe that the trade of running flats happens to be the only business in London affected by those stereotyped

A Flat-Dweller's Point of View

drawbacks. Whatever the cost of production may be, whatever the expenses, those who live to please must please to live. The chief fact in the economics of to-day is that a profit is made despite the costliness of production, and despite the necessity of selling at a small price the commodities that the public demands. The position of a manufactory or trade, the value of the land upon which it stands, the rents, rates and taxes, and many other heavy responsibilities, cannot raise by a farthing the price which the public is willing to give for the necessaries of life. If speculators in flats decline to believe this, and yet think that they can win the suffrage of the middle classes, they might as well find investment for their capital by discovering diamond fields in the Isle of Man. They would do well to note that the growing exodus from London into Garden Cities proves beyond doubt that flats have popular rivals to contend against ; and these rivals will gain the day if flat-owners show less tact than the railway companies do in their business dealings with persons of small income.

Even in blocks designed by good architects, and built for those of us whose incomes are precarious, a disregard is shown at times for the practical considerations which should determine the rent and influence the plan. Is there, for example, in the west central district of London, even one block of flats in which journalists could live without some strain on their resources—such a strain as might become unbearable in a time of ill-health or of depression in their business ? Let us examine the conditions here, in relation to the rank-and-file of journalists. Pressmen, particularly when they work at night, ought to live within easy reach of their employment, and, knowing this, they have usually to make choice between three ways of setting up a home. They can try furnished rooms in the neighbourhood of their newspapers, which is seldom (if ever) a fortunate adventure ; or they can take a flat near at hand, furnish it, and, living there in comfort, compel themselves to forget that the rents are really beyond their means ; or if, like Scots, they delight in economy at any cost, they may take a suburban villa, and spend health and stamina in journeys to it at night. That may be heroic, but scarcely prudent in the war

A Flat-Dweller's Point of View

of bread-winning, since health is the first wealth or capital. Several journalists among my friends have chosen the second way of living ; they dwell in flats, and the rents devour one-third of their assured incomes. It is clear, then, that there is here an excellent opening for the right kind of competition in the business of building flats.

But if the majority of us have not yet been treated well by that business, it does not follow that no good result has been produced by the hard discipline of paying rents rather beyond our means. One good result is indeed apparent ; not only are flat-dwellers with moderate incomes very eager to economize, they are no less willing to attain that end by means which would have been very unpleasant to them only a few years ago. Quite a large number are in favour of the catering system, and wish that it could be applied to all middle-class flats, as it would ease the difficulties of service within each flat and mean a great saving to each tenant in coal and wages. From this point of view there is certainly a great deal to be said. When we think of a building with a hundred flats, and remember that three times a day a hundred servants cook meals at a hundred different fires, we must admit the waste of labour and the squandering of coal. A common dining-hall in each block, where good meals would be supplied at a housekeeping price, all this, no doubt, would be of great use to most tenants with narrow incomes. It is true that there are risks here, as in all adaptations of hotel principles to home life. The management might be lax or might try to make too much profit on the food supplied, just as attempts are made in some flats to charge a profit on the electric light burned by tenants. But the catering system has been tested here and there, not without abundant promise of success in the near future.

Several catering flats are illustrated in this book. There is one on page 53, where a plan is given by Messrs. Balfour and Turner, together with a view of the dining-hall. In Mr. Morphew's Marlborough Chambers, an excellent block of bachelors' flats (pp. 36, 37, 38), the catering is of a different kind, the meals being served in the tenant's own rooms ; and this idea would probably work well if it were applied to family suites, because the tenants

A Flat-Dweller's Point of View

would not then feel that they were brought too much into each other's company. They would dine at home, the food being sent to them from a common kitchen.

If the catering system in flats should ever come into general vogue, architects would have every reason to rejoice ; a kitchen would then be unnecessary in each suite ; and, of all the many difficulties to be solved in the planning of flats, the management of the service quarters must be the most troublesome, because it has been accompanied by the greatest number of mistakes. Having in mind the innumerable plans which I have carefully studied in the compilation of this book, I feel certain that an architect should give his first attention to the service quarters, that being the part of a flat which determines the well-being of the tenants and the success of a block as a financial speculation. What comfort can there be when a servant is constantly complaining that her kitchen is too small, and her bedroom too stuffy, and that she hates walking to the other end of the flat to answer rings at the entrance door ? Altogether, flats are not likely to succeed among the middle classes when the servants' quarters are ill-considered in the plans.

But a layman may believe this and yet keep in mind the astonishing difficulty of designing even a moderately good flat. Sites are often so small, and of such awkward shape, that architects must feel that they are called upon to plant oak trees in flower pots. In such cases, if the frontage is narrow and six or seven rooms are required, it is impossible to get a good plan for inexpensive flats. The rooms must be large enough to be sanitary, and the finest planning in the world will not enable an architect to do more than is possible with the superficial area of his site. But there are certain things which can be done, but which some architects have failed to do, even in flats of a good type. Small kitchens, for instance, become unbearably hot ; and when the maids' bedroom enters the kitchen at one end and the water closet at the other, we have a combination of evils which cannot be excused. In some flats known to me the service accommodation recalls to mind the dressing-rooms for players in old theatres, where consideration for the actors' comfort and health was shown hastily in very careless



BLOCK OF FLATS, EARL'S COURT SQUARE, LONDON. MATERIALS - RED FACING BRICKS, BATH STONE DRESSINGS; THE ROOF COVERED WITH TILES, THE WOODWORK PAINTED WHITE.

R. A. Briggs, Architect

A Flat-Dweller's Point of View

after-thoughts. This matter is of so much importance that one should take a flat without asking himself the following questions :

1. Is the kitchen large enough for the servant to work there without undue discomfort from the heat? or is it so small that she will keep the window constantly open, and working always in a draught, be subject to ill-health through chills?

2. Will the slops from the servant's bedroom be carried through the kitchen, or is there a water-closet well placed between the kitchen and the bedroom?

3. Are the service quarters too far from the entrance door, so that each ring at the bell means for the servant a journey down a long passage and across the entrance hall? This question draws attention to a defect common in flats, a defect as troublesome to the tenants as it is to their servants. Thick carpets to deaden sound are necessary in all flats, so that a servant's footsteps are unheard by tenants, while conversations in the principal rooms are distinctly overheard by her. The position of the service rooms in a flat, and their relation to the entrance door, have thus a very important bearing on the privacy of the tenants' life.

The foregoing questions ought to be considered before a flat is taken; and they may be studied here, in the British section, in good plans by leading architects. There are notes under the illustrations, and with their help the inexperienced will be able to read the plans without much trouble. It is the plan that counts, and too much care cannot be taken in the study of its disposition and design. Among the points which students of flats should expect to find in the best plans, a clever treatment of the area, commonly known as the "well-hole," is always interesting. As a rule the service rooms overlook the area, and hence we ought to make sure that the area is ventilated by means of a passage which admits a through and thorough draught from an open space outside, like a street. When this through current of air is lacking, areas become stagnant, gases ascend slowly from the gullies with the foul air from the many rooms overlooking the well-holes; with the result that the air inside the flat becomes impure. Even at their best, areas are not always satisfactory, for there are phases of wintry London

A Flat-Dweller's Point of View

weather that make the very best of them unpleasant. Some day, perhaps, a large furnace will be placed under the pavement of areas, partly for the purpose of supplying hot water to all the flats, and partly to cause an upward circulation of air by keeping the pavement hot; but this innovation, clearly, would necessitate some structural changes. If rain fell on the heated pavement steam would be generated, so that a glass canopy would have to be placed above the area, and be so constructed that, while keeping out the rain or snow, it would leave a free passage for the air rising from the well-hole.

Again, in flats for the middle classes, particularly in the service quarters, the supply of shelves and cupboards requires much attention. The service rooms can never be large, hence a good landlord should make the utmost of their size by providing fitments, conveniences to do away with the necessity of much furniture. It needs but little contrivance to free the space now occupied by the maid's wardrobe or chest of drawers; and in the kitchen cupboards should be built in the thickness of the walls.

Other points of interest might be mentioned, but the foregoing are the principal ones to be remembered in the choice of a flat, with two exceptions—namely, the manner of escape in the event of fire, and the position and arrangement of the bathroom. There are middle-sized flats in London where the landlords have too much confidence both in the courage of the fire brigade and in the self-possession of their tenants. A single staircase and a lift serve a block of perhaps a dozen flats; a fire in one of the lower suites would soon destroy the lift and turn the staircase into a shaft filled with smoke and flame; and thus, in a time of danger and perhaps of panic, tenants unused to acrobatic feats would have to escape by the roof, or by scrambling along a cornice to the window of an adjoining flat. If I attempted a midnight adventure of that kind, however assisted by flame and smoke, I should probably fall into the street below and startle some unhappy policeman; and therefore it comforts me to remember that in recent designs a safety staircase has been placed outside the building, usually at the back and out of sight, for it is an ugly thing of iron. Why iron should be used I

A Flat-Dweller's Point of View

do not know ; it would become red hot if the fire reached it, perhaps it might even melt ; and, whether in a molten state or simply red hot, the thought of escaping by it does not fascinate me. In the United States of America, I am told, the safety staircase has to be enclosed within walls, to keep it as long as possible from the flames.

The bathroom, as I have hinted, deserves a paragraph to itself. It is rarely large enough for a gas fire ; it is seldom placed with a window facing the sun ; and in winter more colds are caught there than in the streets, even when the influenza is trying to become an epidemic quite worthy of its traditions. Bathrooms of this kind are a great trial during the winter months. All the tenants, one by one, catch a chill there after a hot bath, the reflex action caused by the cold air acting on the heated skin being dangerous, particularly to the delicate. Thus the small amount of thought shown in the planning of many bathrooms has been answerable for much ill-health in winter, perhaps as much as may be caused in non-bathing countries by the absence of personal cleanliness.

And this reminds me of another question of cold. In flats for the middle classes, somehow, there is rarely a hot-water system to keep the hall and the corridors warm ; a matter of real importance, seeing that the hall is seldom large enough for a fireplace.

It is unnecessary for me to say much about the living rooms, because great attention is commonly given to them even in flats for small incomes. Here and there I have noticed some bad cases of jobbery, as in one block of flats where the grates in all the rooms bear the imprint of a coal merchant, and more wasteful grates could not be found anywhere else in London. But, speaking in general terms of the reception-rooms, the mistakes are those of taste, as in the plasterwork of the ceilings and the design of the overmantels and chimney-pieces. Of all things in bad art, tawdry decoration is the most needless, perhaps ; and it is pathetic also, like the imitation Bond Street millinery worn on a public holiday by girls from Whitechapel. At a time when England leads the way in decorative design, it is singular that so much ornate tawdriness should be admitted into the decoration of flats for moderate incomes ;

A Flat-Dweller's Point of View

just as it is amazing to see the wall-papers that landlords and their agents choose when tenants leave that important matter to their judgment.

Those who have given most thought to the decoration of homes—those whose opinion is worth having on that subject—do not write much about it, because it is a subject concerning which very little can be put in words. Masters of design speak to us in colours and in forms ; they do not try to describe form and colour to us in words ; still less do they write out recipes for the guidance of the world. All that they leave to a few lady journalists, who in weekly newspapers write at great length on the “ Home Beautiful,” and are willing to concoct a recipe for the embellishment of any house which they have not seen, their self-assurance being quite in keeping with their ignorance. That editors should print such rubbish is a great pity, because many readers are deceived, while all architects in their dealings with clients are hampered by its harmful influence. The only advice that genuine experts can give with effect, apart from the illustration of first principles, is that which Dr. Abernethy gave to the stingy old lady who tried to get his opinion gratis : “ Madam, seek professional advice—and pay for it ! ”

How rarely professional opinion is sought, and how reluctant householders are to learn the first principles of decorative design, can be rightly understood only by one who, in the preparation of a book, has to find good rooms to be photographed. Indeed, if householders, instead of having themselves and their children photographed, called in an experienced man to “ take ” their rooms, the camera would teach them many useful lessons. The photographic prints would show that the rooms are too crowded with furniture, too littered with odds-and-ends ; that the pictures are either too large or too small to be in scale with the area of the walls ; that there is too much pattern, too much ostentation, not enough simplicity ; and, generally, that tenants need precisely that expert advice and warning which is given in this book by Mr. Gerald C. Horsley.

MANSION FLATS, WITH OFFICES ON THE GROUND FLOOR



BLOCK OF MANSION FLATS AT THE BOTTOM OF ST. JAMES'S STREET, LONDON, S.W. AN EXAMPLE OF EXTERIOR DESIGN

R. Norman Shaw, R.A., Architect

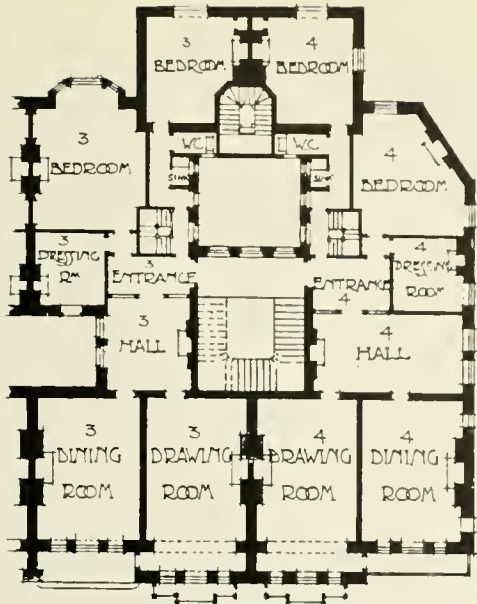
MAISONNETTE FLATS



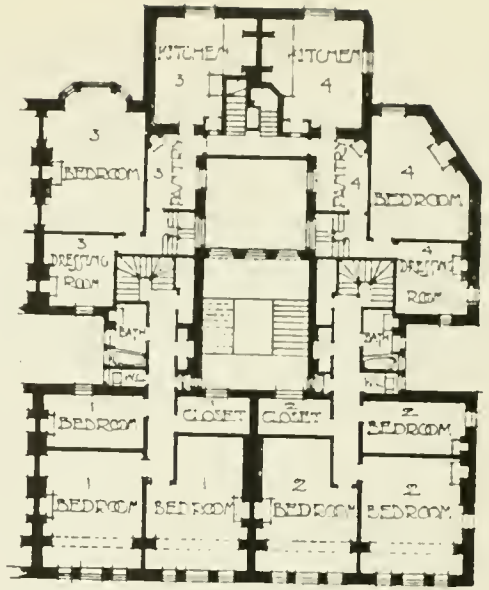
THE ALBERT HALL MANSIONS, LONDON; AN EXAMPLE OF EXTERIOR DESIGN. THE PHOTOGRAPH WAS TAKEN FROM THE MAIN ROAD, LOOKING TOWARDS THE ALBERT HALL

R. Norman Shaw, R.A., Architect

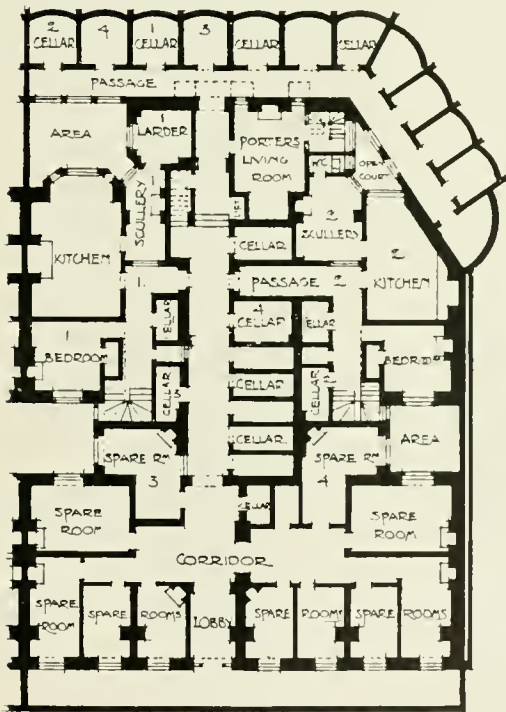
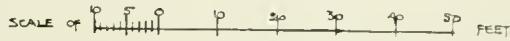
MAISONNETTE FLATS



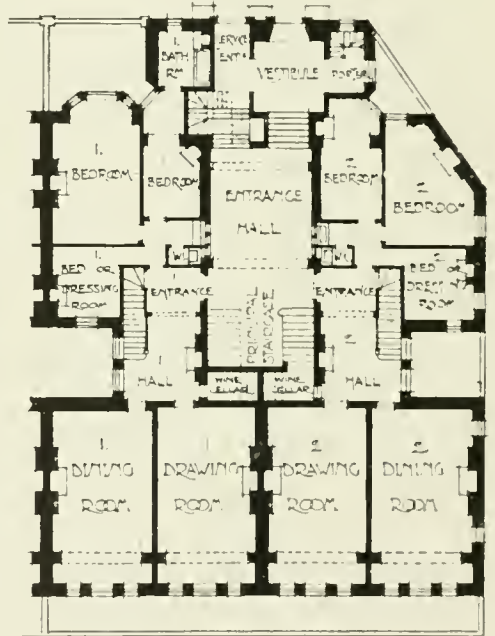
FIRST FLOOR PLAN



MEZZANINE PLAN



BASEMENT PLAN



GROUND FLOOR PLAN

THE ALBERT HALL MANSIONS, LONDON; EXAMPLES OF PLANNING. SEE PAGE 26. THESE MAISONNETTE FLATS WERE BUILT ABOUT THIRTY YEARS AGO, AND BROUGHT INTO VOGUE A MEANS BY WHICH AN EXTRA FLOOR CAN BE PLACED BEHIND THE FRONT ROOMS. ON THE SECOND AND THIRD FLOORS THE FRONT ROOMS ARE VERY HIGH, ABOUT FIFTEEN FEET, LEAVING SPACE ENOUGH BEHIND FOR THREE STORIES OF GOOD BEDROOMS AND OFFICES. THE PLANS REPRESENT FOUR SUITES, AND THE ROOMS BELONGING TO EACH ARE NUMBERED

R. Norman Shaw, R.A., Architect

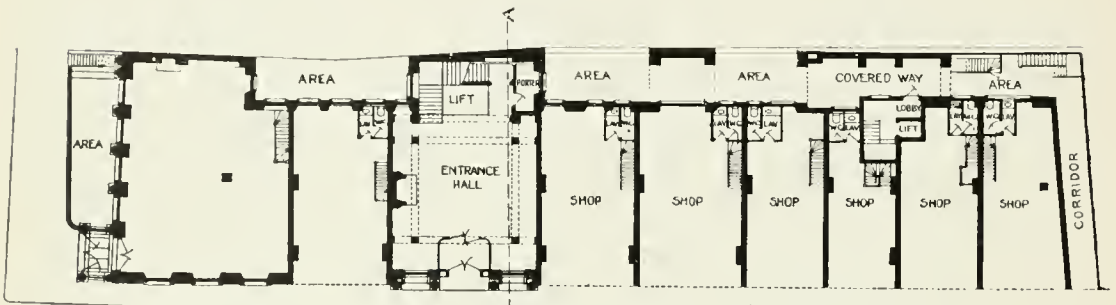
PALATIAL FLATS: PLANNING

GLOUCESTER HOUSE PICCADILLY

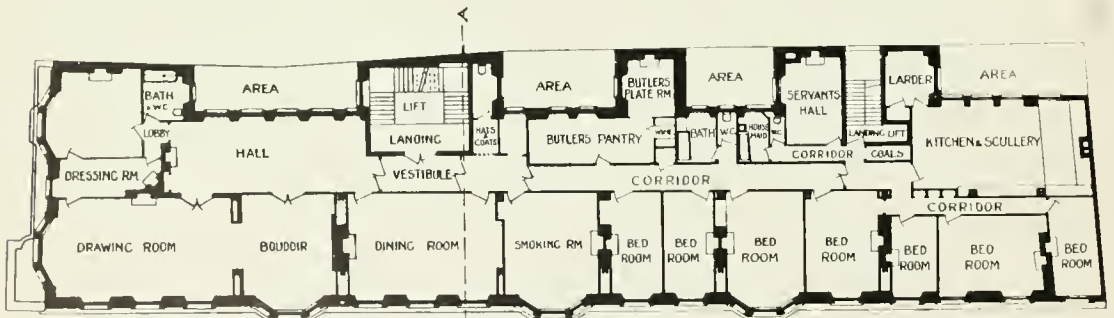
PLAN OF AIR DUCT BELOW BASEMENT FLOOR LEVEL



BASEMENT FLOOR PLAN



GROUND FLOOR PLAN



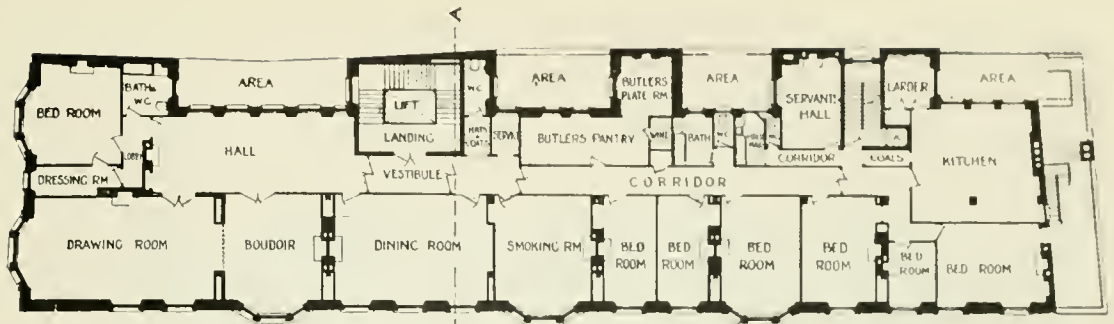
FIRST FLOOR PLAN

GLOUCESTER HOUSE, PICCADILLY, LONDON

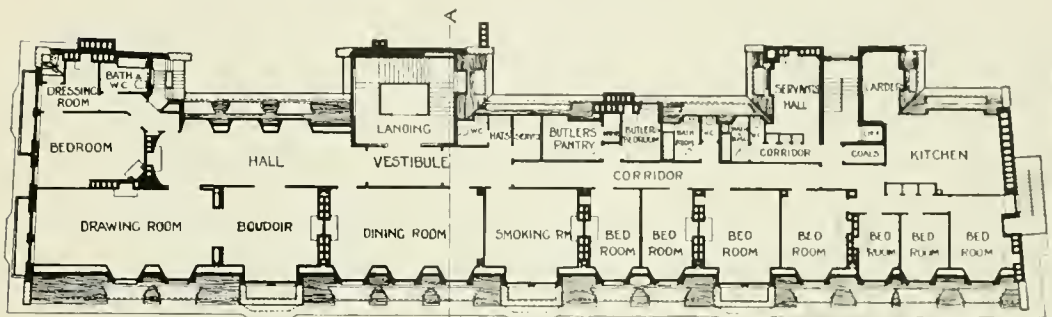
SEE THE DESCRIPTION AND PLANS ON PAGE 29

T. E. Collcutt, P.R.I.B.A. and Stanley Hamp, A.R.I.B.A.
Architects

PALATIAL FLATS: PLANNING

2ND, 3RD AND 4TH FLOOR PLANS.

SCALE OF 0 10 20 30 FEET



SIXTH FLOOR PLAN

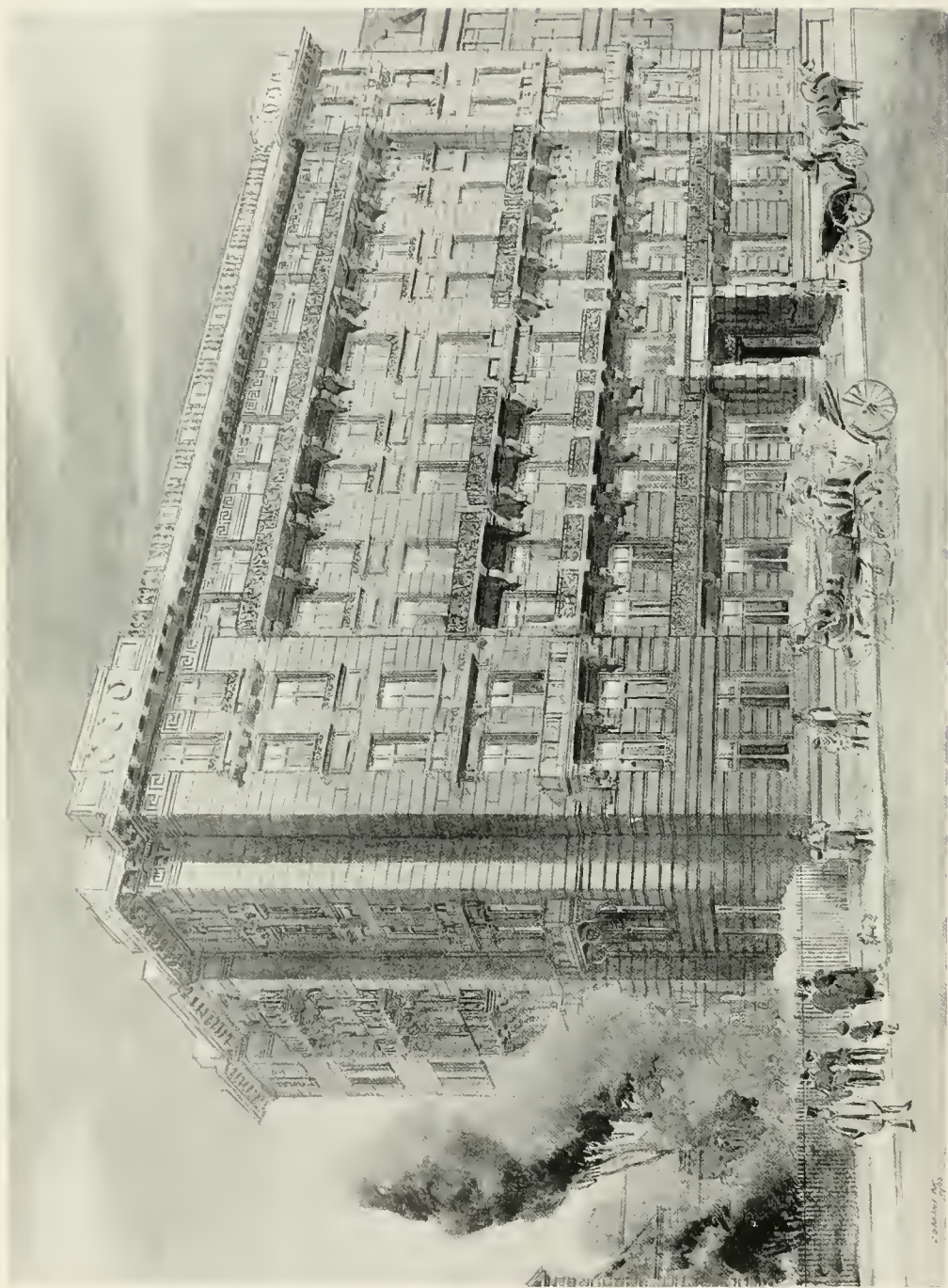
SCALE OF 0 10 20 30 FEET

GLOUCESTER HOUSE, PICCADILLY, LONDON

OTHER PLANS ARE GIVEN ON THE OPPOSITE PAGE

THE SITE HAS A FRONTAGE TO PICCADILLY OF ABOUT 52 FEET, AND TO PARK LANE OF 230 FEET. IT PRESENTS A TOTAL SUPERFICIAL AREA OF ABOUT 13,000 FEET. THE GROUND FLOOR IS TO BE OCCUPIED PARTLY BY A BANK AND PARTLY BY SHOPS. THE FRAMEWORK OF THE BUILDING IS OF STEEL, WITH BRICK BACKING, AND TO THIS IS ADDED A SURFACE OF CARRARA WARE HAVING THE COLOUR OF OLD IVORY AND FINISHED WITH AN EGGSHELL GLAZE. THE MANSARD ROOF IS COVERED WITH SPANISH TILES, HAND MADE AND GLAZED; THEIR COLOUR IS A FINE GREEN. ON THE GROUND FLOOR IS THE MAIN ENTRANCE HALL, A NOBLE ROOM MEASURING 35 FEET BY 50 FEET. EACH FLOOR IS GIVEN TO ONE FLAT WITH ROOMS OF SPLENDID SIZE AND PROPORTION. THE VESTIBULE ENTRANCE, WITH A CLOAK ROOM ADJOINING, IS 20 FEET BY 8 FEET 6 INCHES. THE INNER HALL WITH A FIREPLACE, 32 FEET BY 16 FEET; THE DRAWING ROOM, 40 FEET BY 20 FEET; THE BOUDOIR, 24 FEET BY 18 FEET 6 INCHES; AND THE DINING-ROOM, 30 FEET BY 23 FEET. THERE IS ALSO A BILLIARD ROOM, 24 FEET 6 INCHES BY 10 FEET 6 INCHES. BETWEEN THE DRAWING-ROOM AND BOUDOIR ARE SLIDING DOORS, SO THAT A BALLROOM NEARLY 70 FEET LONG IS EASILY OBTAINED. EACH FLAT HAS MANY BEDROOMS, 3 BATHROOMS, A SERVANTS' HALL, HOUSEKEEPER'S ROOM, A BUTLER'S PANTRY AND BEDROOM, SERVICE ROOM, KITCHEN, SCULLERY, AND ALL THE USUAL ACCESSORIES OF A TOWN HOUSE. THESE FLATS, THE LARGEST IN LONDON, ARE NOW IN THE HANDS OF MESSRS. PATMAN AND FOTHERINGHAM, BUILDERS; THE RENTS, INCLUDING RATES AND TAXES, WILL RANGE FROM £1,500 TO £3,000 A YEAR

T. E. Collcutt, P.R.I.B.A. and Stanley Hamp, A.R.I.B.A.
Architects



12, HYDE PARK PLACE, LONDON, W. A BLOCK OF MANSION FLATS, BUILT OF HAM HILL STONE, WITH A ROOF OF ASPHALT. IN THIS BUILDING THE RENT OF A SUITE OF ROOMS IS £700 PER ANNUM, INCLUDING RATES AND TAXES

Frank T. Verity, F.R.I.B.A.; Architect

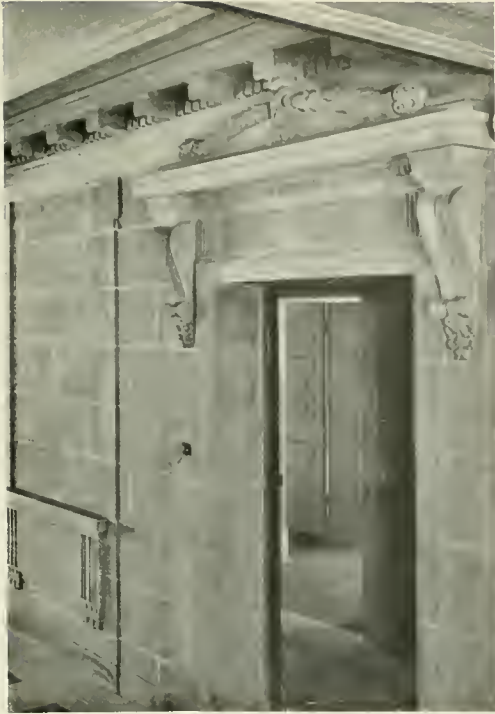
MANSION FLATS: INTERIOR DESIGN



VIEW OF THE DRAWING-ROOM IN MRS. GABRIEL'S FLAT, 12, HYDE PARK PLACE, LONDON, W. SEE ALSO THE ILLUSTRATIONS ON PAGES 30 AND 31

Frank T. Verity, F.R.I.B.A., Architect

MANSION FLATS: INTERIOR DESIGN



MANSION FLATS, 25, BERKELEY SQUARE, LONDON
ON THE GROUND FLOOR



THE WORK IS CARRIED OUT IN STONE COMPOSITION
ON THE STAIRCASE



MANSION FLATS, 25, BERKELEY SQUARE, LONDON.
NEAR THE ENTRANCE HALL.

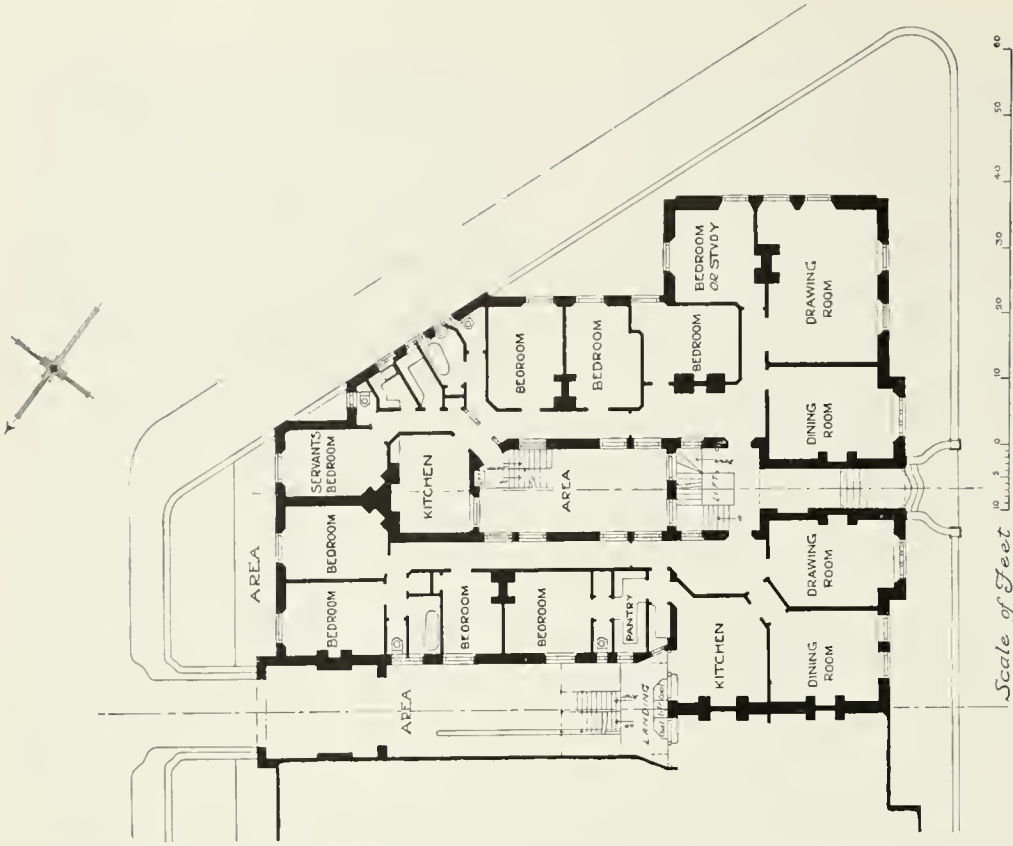
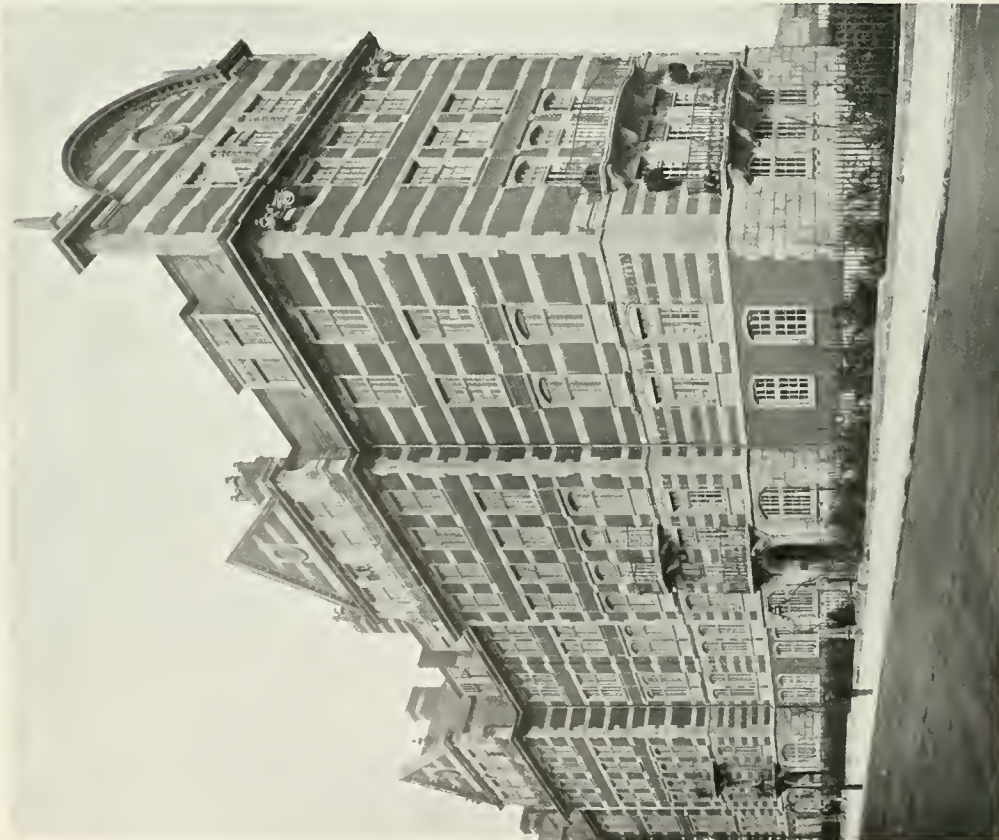


THE WORK IS CARRIED OUT IN STONE COMPOSITION
NEAR THE ENTRANCE HALL

IN THIS BUILDING THE RENT OF A FLAT IS £850 PER ANNUM, INCLUDING RATES AND TAXES

Frank T. Verity, F.R.I.B.A., Architect

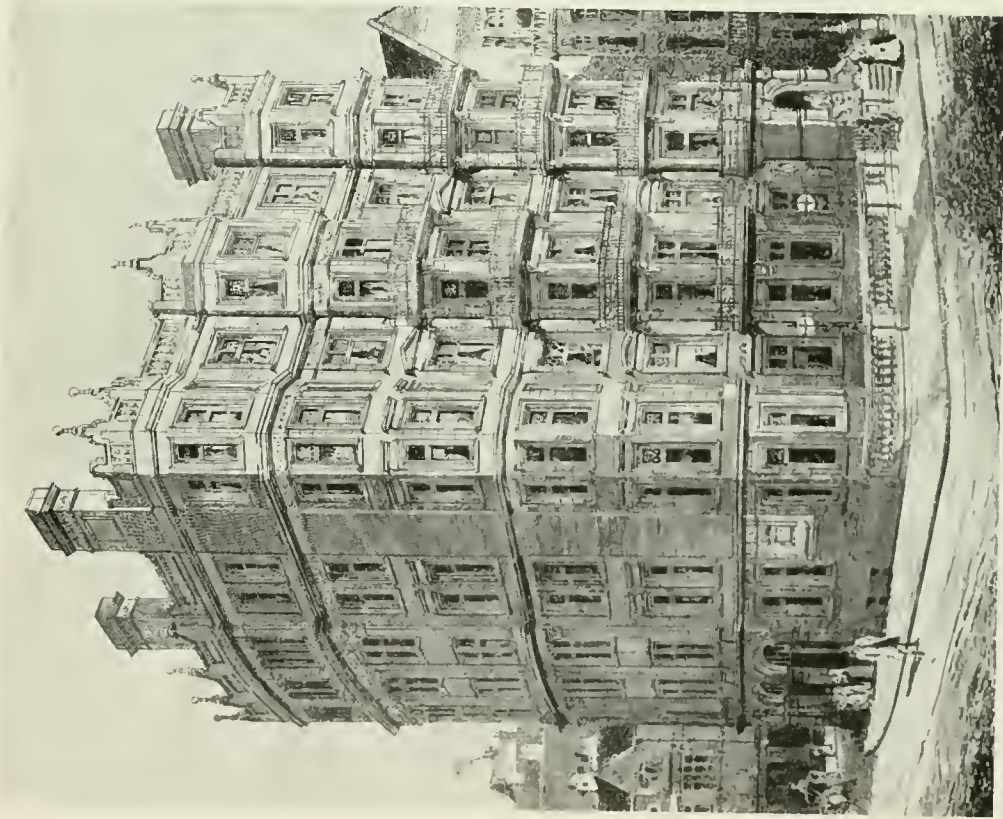
FLATS FOR THE WELL-TO-DO: PLANNING AND EXTERIOR DESIGN



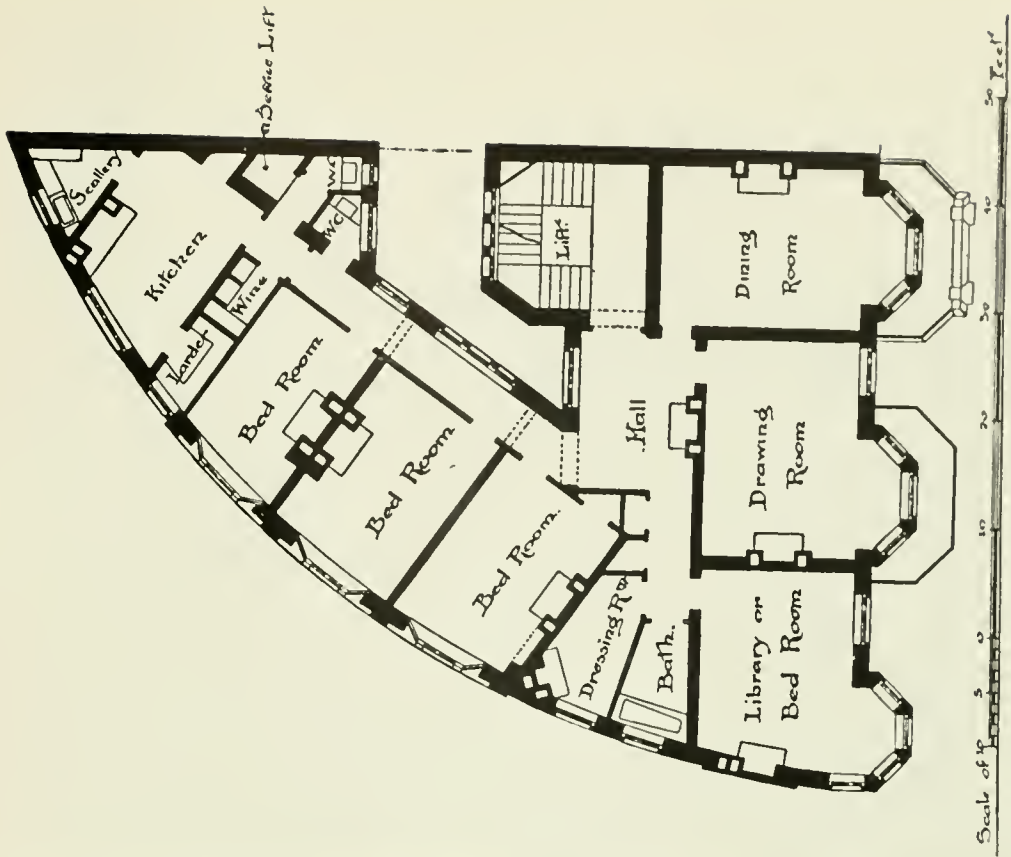
HANOVER HOUSE, ST. JOHN'S WOOD, LONDON. THESE FLATS ARE BUILT OF RED BRICK AND PORTLAND STONE, WITH A ROOF OF GREY-GREEN SLATES. THE CARVING WAS CARRIED OUT BY T. E. JAGO. THE PLAN REPRESENTS TWO SUITES OF ROOMS, WITH THE CORRIDOR OF EACH FLAT LIGHTED FROM AN AREA. THE KITCHENS ARE WELL PLACED IN THEIR RELATION TO THE BEDROOMS AND OFFICES OF THE SERVANTS' QUARTERS. THE RENTS, INCLUDING RATES AND TAXES, RANGE FROM £180 TO £240 PER ANNUM

E. P. Warren, F.R.I.B.A., F.S.A., Architect

MANSION FLATS: PLANNING AND EXTERIOR DESIGN



THE MANSIONS, SLOANE GARDENS, LONDON. THE PLAN ILLUSTRATES, IN A CLEVER DESIGN, THE TREATMENT OF A DIFFICULT SITE THAT FORMS A QUADRANT AT THE CORNER OF SLOANE GARDENS. ON EACH FLOOR THERE IS ONE SUITE OF ROOMS



Edwin T. Hall, V-P.R.I.B.A., Architect



MARLBOROUGH CHAMBERS, JERMYN STREET, LONDON, W. THE FIRESIDE, WITH INGLE SEATS, IN A SITTING-ROOM
SEE THE COLOUR-PLATE FACING THIS PAGE

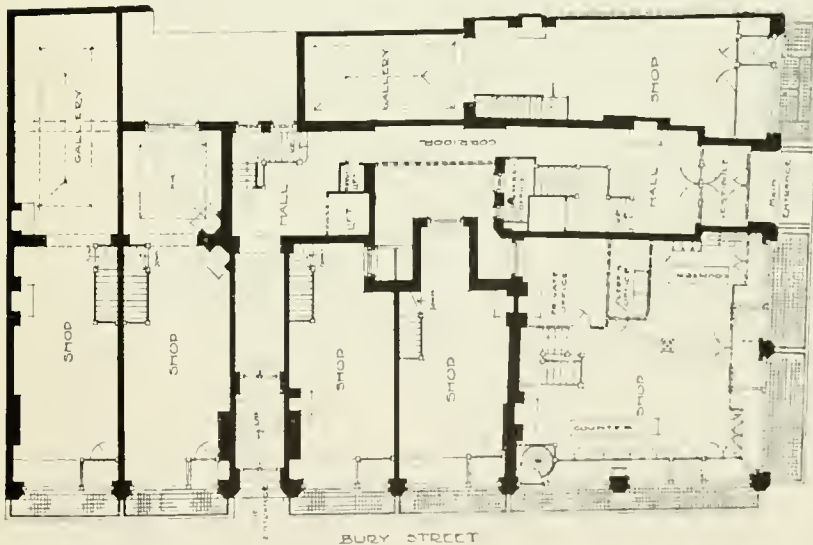
Reginald Morphew, Architect



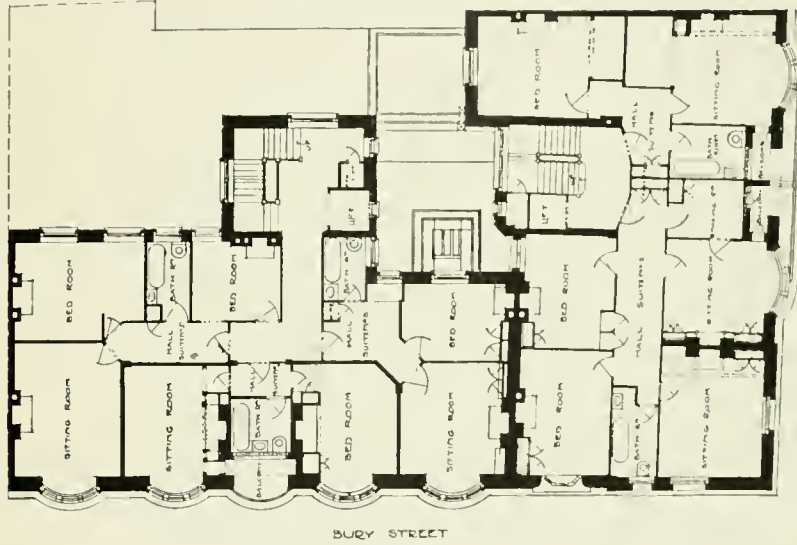
MARLBOROUGH CHAMBERS, JERMYN STREET, LONDON, W. FROM A DRAWING BY F. HAMILTON CRAWFORD. THE BUILDING IS FACED WITH PORTLAND STONE AND BACKED WITH BRICKS. THE HEIGHT FROM THE GROUND FLOOR TO THE TOP STOREY IS 54 FEET. FROM THE GROUND LEVEL TO THE CORNER OF THE TURRET, 71 FEET; AND TO THE TOP OF THE GABLE, 86 FEET.

Reginald Morphew, Architect

BACHELORS' FLATS, WITH SHOPS ON THE GROUND FLOOR



JERMYN STREET

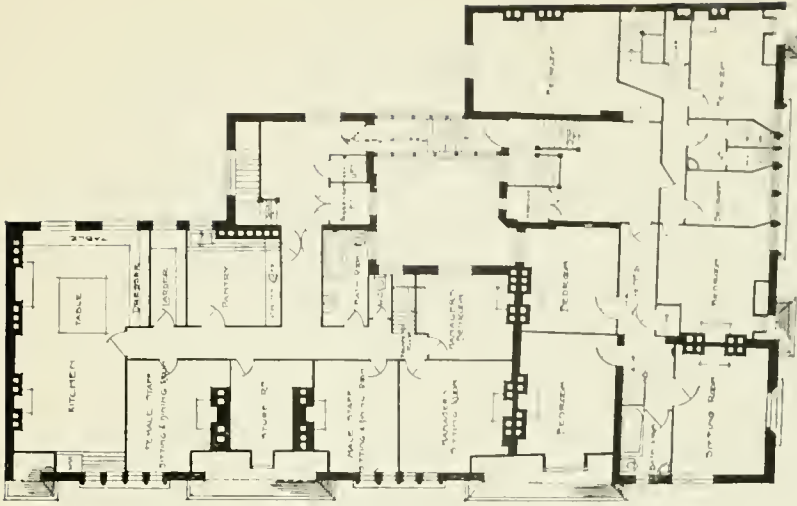


JERMYN STREET

GROUND FLOOR

MARLBOROUGH CHAMBERS, JERMYN STREET, LONDON, W. THESE ARE GOOD EXAMPLES OF PLANNING IN A BLOCK OF FLATS FOR WEALTHY BACHELORS. THE SUITES ON THE DIFFERENT FLOORS VARY LITTLE IN THE SCHEME OF THEIR ARRANGEMENT, SO THAT THE PLAN OF THE FIRST FLOOR REPRESENTS THE OTHER STORIES AL SO TO EVERY DETAIL. THE GREATEST CARE HAS BEEN GIVEN. EACH FLAT HAS A TELEPHONE, AND EACH TENANT CAN DINE AS COMFORTABLY AT HOME AS IN ANY CLUB OR RESTAURANT. THE KITCHEN, AND THE EXCELLENT ROOMS FOR THE WORKING STAFF, ARE SHOWN IN THE PLAN OF THE FIFTH FLOOR. PHOTOGRAPHIC VIEWS OF THE INTERIOR ARE PRINTED ON PAGES 36 AND 38, AND THE COLOUR-PLATE FACING PAGE 36 IS A VIEW OF THE BUILDING FROM OUTSIDE. THE RENTS OF THE FLATS UNFURNISHED RANGE FROM £150 TO £450 PER ANNUM, INCLUDING RATES AND TAXES.

FIRST FLOOR



JERMYN STREET

FIFTH FLOOR

Reginald Morphew, Architect

BACHELORS' FLATS: INTERIOR DESIGN



VIEW OF THE ENTRANCE WITH OAK STAIRCASE, MARLBOROUGH CHAMBERS, JERMYN STREET, LONDON, W.



THE CHIMNEY CORNER IN A SITTING-ROOM, MARLBOROUGH CHAMBERS, JERMYN STREET, LONDON. SEE THE ILLUSTRATIONS ON PAGES 36 AND 37

Reginald Morphew, Architect.

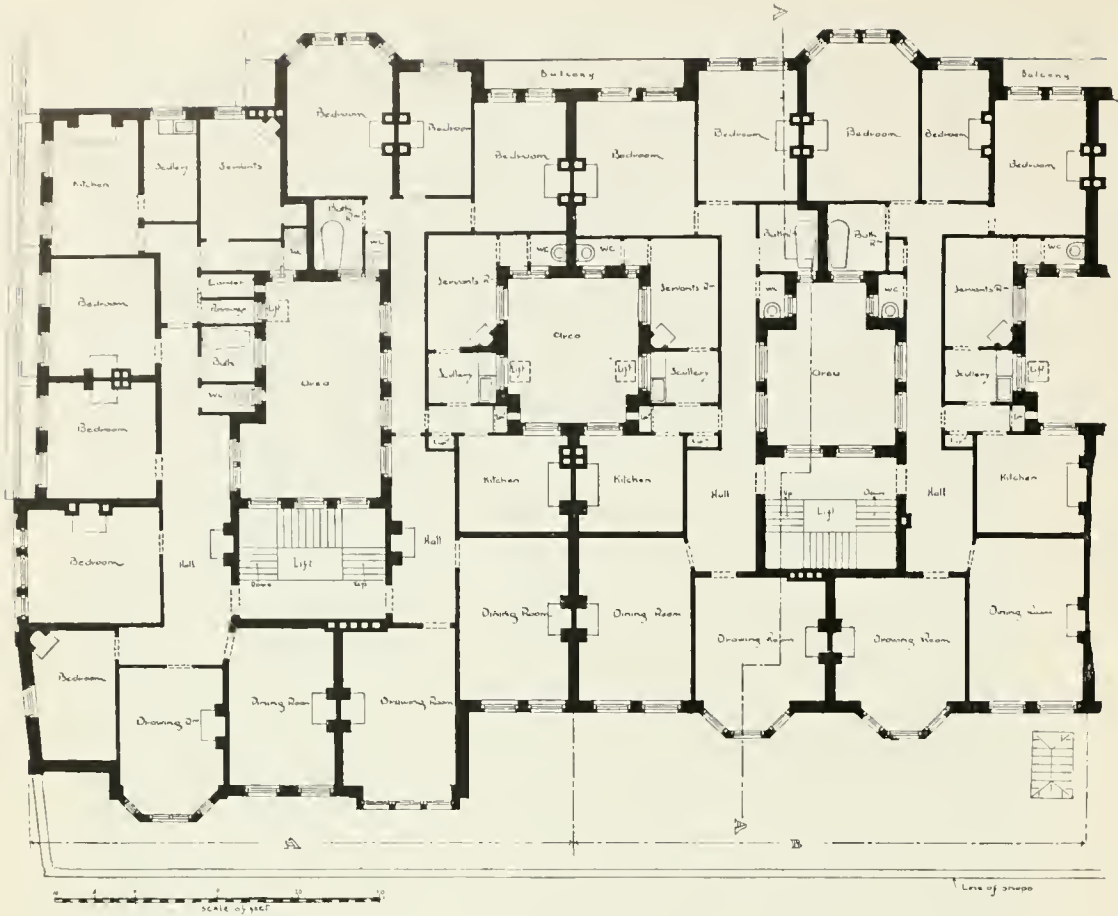
BACHELORS' FLATS, WITH OFFICES ON THE GROUND FLOOR



A NEW BUILDING, NO. 59, PALL MALL, LONDON. AN EXAMPLE OF EXTERIOR DESIGN. THE RENTS OF THE FLATS RANGE FROM £150 TO £350 A YEAR, INCLUDING RATES AND TAXES

E. Guy Dawber, F.R.I.B.A., Architect

FLATS FOR THE WELL-TO-DO: PLANNING



ST. GEORGE'S TERRACE, GLOUCESTER ROAD, LONDON. SEE THE LARGE ILLUSTRATION IN COLOUR BETWEEN PAGES 40 AND 41. THIS GROUP OF BUILDINGS CONTAINS FIVE BLOCKS OF FLATS, AND ON EACH FLOOR IN ALL THE BLOCKS THERE ARE TWO SUITES OF ROOMS, SO ARRANGED THAT THEY CAN BE UNITED INTO ONE LARGE FAMILY SUITE. THE PLAN ON THIS PAGE REPRESENTS FOUR FLATS ON THE FIRST FLOOR. THE KITCHENS ARE WELL PLACED IN THEIR RELATION TO THE OTHER ROOMS IN THE SERVICE QUARTERS. THESE FLATS ARE NOW BEING BUILT; THE RENTS, INCLUDING RATES AND TAXES, WILL RUN FROM £200 TO £250 A YEAR

Paul Hoffmann, Architect



BLOCK OF FLATS, ST GEORGE'S TERRACE GLOUCESTER ROAD, LONDON, SHOWING THE ELEVATION WITH THE RETURN FRONTAGE TO ST GEORGE'S PLACE, AND THE ROOF GARDENS ON THE FIRST FLOOR LEVEL.

Paul Hoffmann, Architect

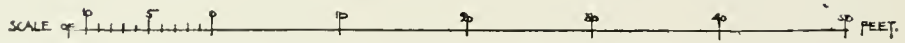
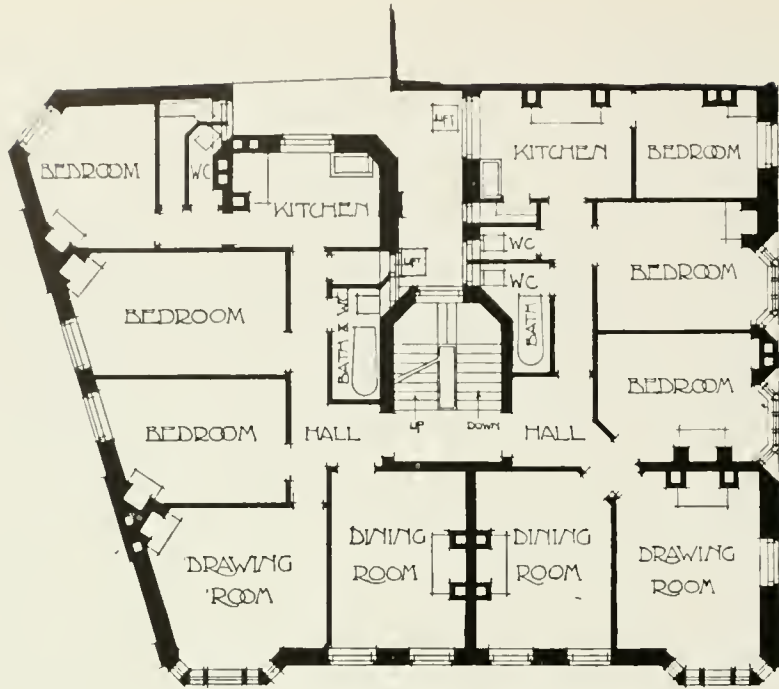
INEXPENSIVE FLATS: EXTERIOR DESIGN



LUXBOROUGH HOUSE, NORTHUMBERLAND STREET AND PADDINGTON STREET, LONDON, W. THIS BLOCK OF FLATS HAS AN OPEN SITE WITH PUBLIC GARDENS IN FRONT AND AT THE SIDES. BUILT FOR TENANTS WITH MODERATE INCOMES, IT SHOWS THAT EXCELLENT DESIGN AND SOUND WORKMANSHIP CAN BE COMBINED WITH THE STRICTEST ECONOMY IN MATTERS OF EXPENSE. SEE THE PLAN ON PAGE 42

Professor Beresford Pite, F.R.I.B.A., Architect

INEXPENSIVE FLATS: PLANNING



FIRST FLOOR PLAN: LUXBOROUGH HOUSE, NORTHUMBERLAND STREET AND PADDINGTON STREET, LONDON, W THE EXTERIOR IS GIVEN ON PAGE 41



PLAN OF THE GROUND FLOOR: NOS. 18, 19, AND 20, FOLEY STREET, LONDON, W. SEE PAGE 43

Professor Beresford Pite, F.R.I.B.A., Architect

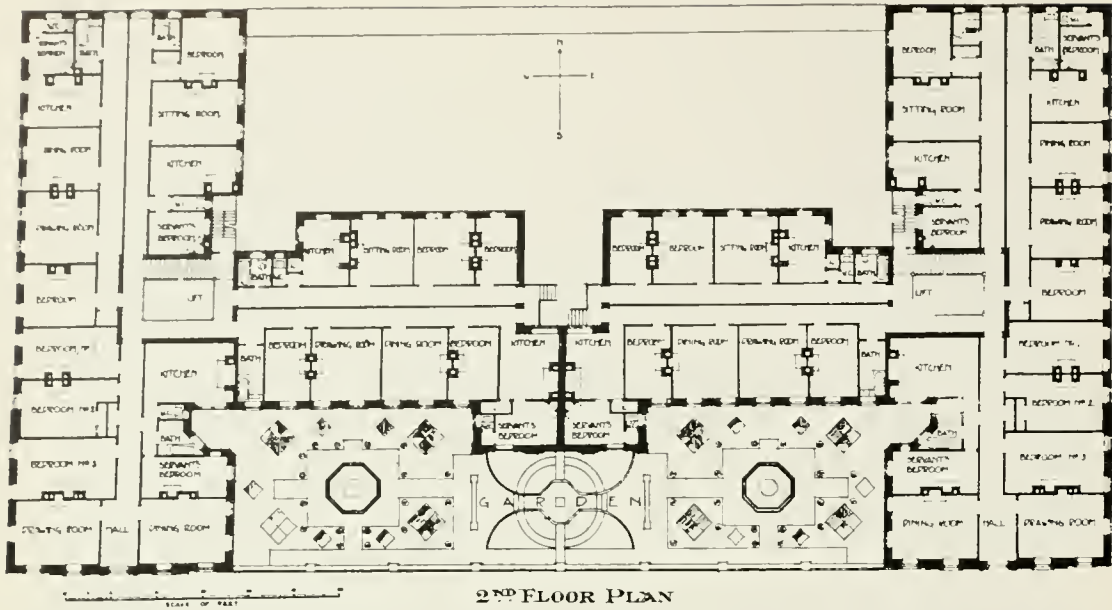
INEXPENSIVE STREET FLATS: EXTERIOR DESIGN



NOS. 18, 19, AND 20, FOLEY STREET, LONDON, W. AN EXAMPLE OF INEXPENSIVE STREET FLATS HAVING THE CHARACTER OF GOOD TOWN HOUSES IN A NEIGHBOURHOOD WHERE HIGH RENTS ARE NOT TO BE OBTAINED. THE MATERIALS ARE RED BRICK AND PORTLAND STONE. A PLAN OF THE GROUND FLOOR IS GIVEN ON PAGE 42

Professor Beresford Pite, F.R.I.B.A., Architect

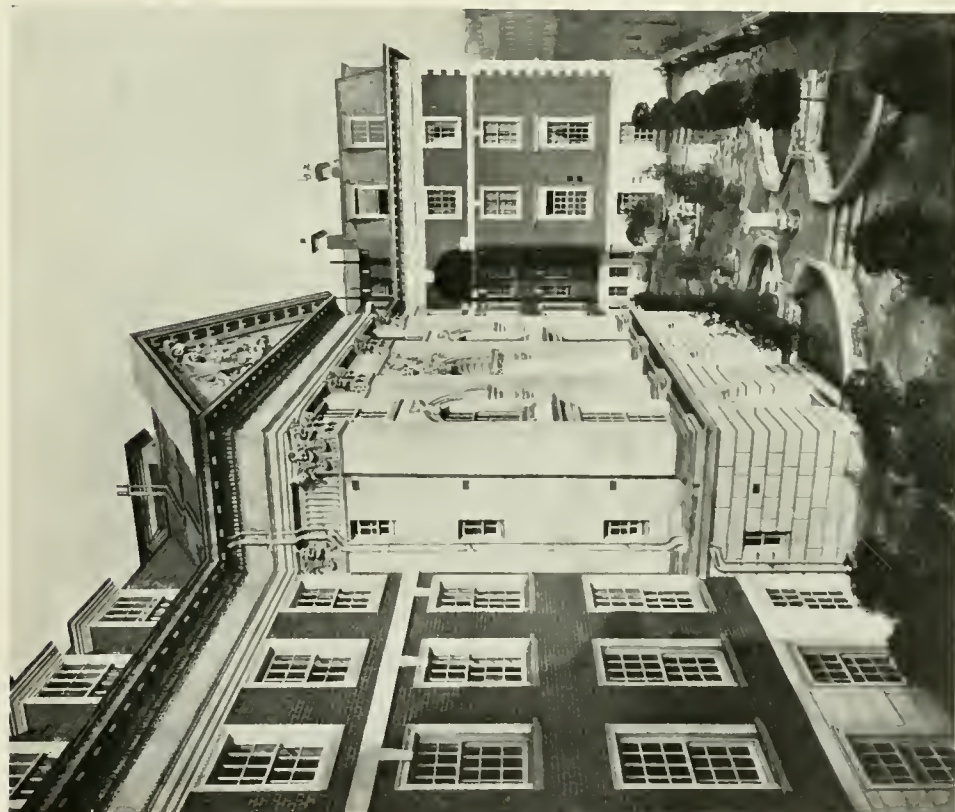
FLATS FOR MODERATE INCOMES: PLANNING AND EXTERIOR DESIGN



HORTON COURT, KENSINGTON, LONDON SECOND FLOOR PLAN AND THE FRONT TO KENSINGTON HIGH STREET. THE MATERIALS ARE ENGLISH RED BRICKS, PALOTTE STONE FROM FRANCE, WITH PORTLAND STONE FOR THE GROUND FLOOR. THE SUITES OF ROOMS ARE DESIGNED FOR DIFFERENT INCOMES, SOME BEING SMALL AND OTHERS LARGER. THE RENTS, INCLUDING RATES AND TAXES, RUN FROM £90 TO £210 PER ANNUM. NOTE THE GARDEN TERRACE ABOVE THE SHOPS, THE ABSENCE OF AN AREA, AND THE DIRECT WINDOW-VENTILATION GIVEN TO EACH CORRIDOR

F. S. Chesterton and J. D. Coleridge, Architects

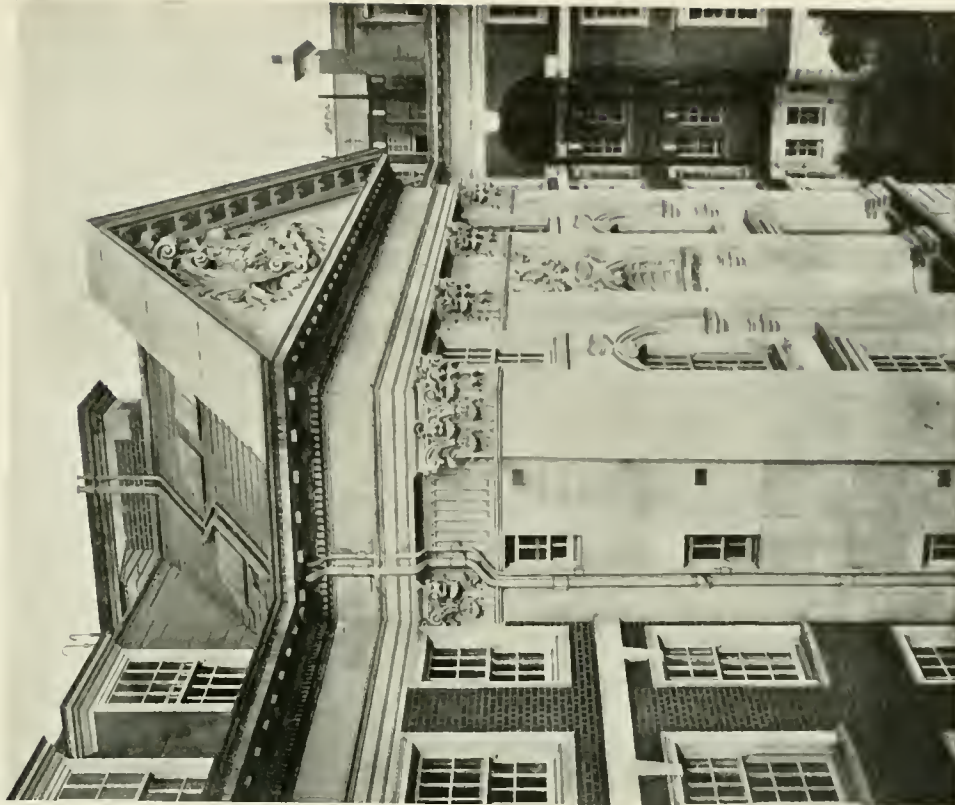
FLATS FOR MODERATE INCOMES: EXTERIOR DESIGN



HORTON COURT, KENSINGTON, LONDON

1

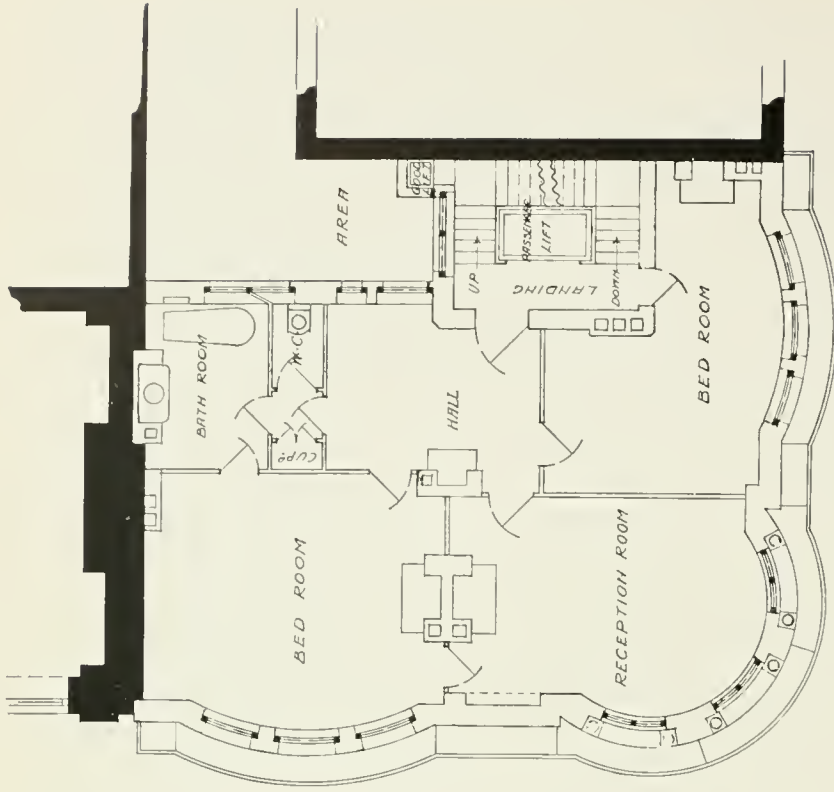
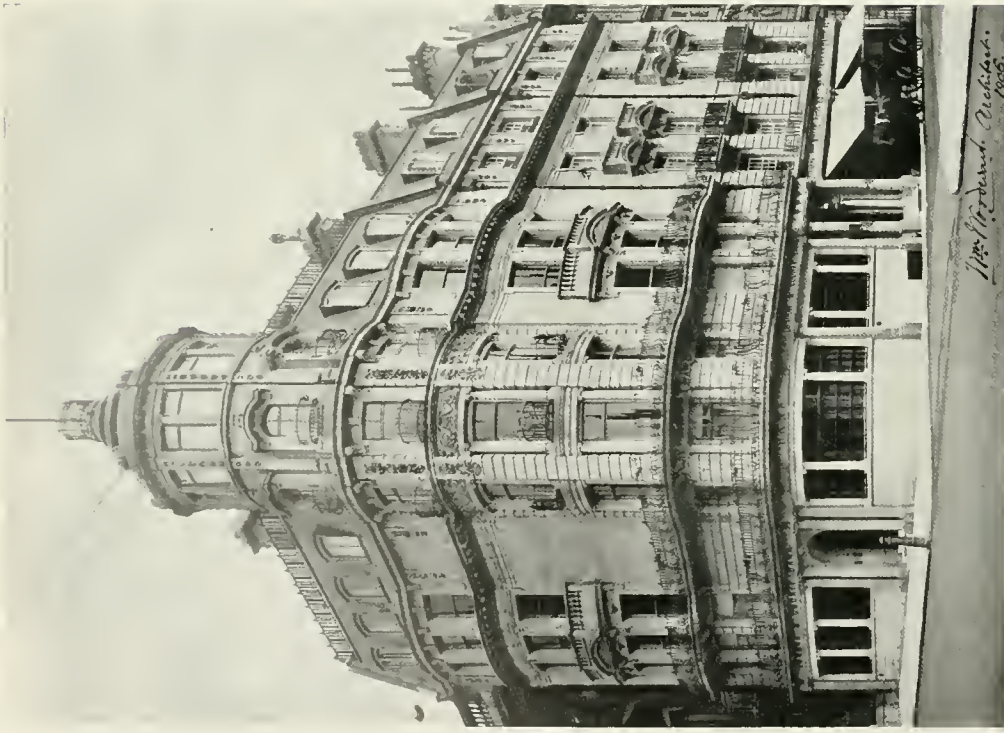
VIEW SHOWING AN ITALIAN GARDEN BUILT ON THE ROOF OF PROJECTING SHOPS. THE PATHS ARE OF YORK STONE, AND RED TILES ARE USED FOR THE REST OF THE WORK. THE DESIGN IS COMPLETED BY MEANS OF TREES IN TUBS, A SUNDIAL IN THE CENTRE AND A FOUNTAIN AT EACH END. A DETAIL OF THE CENTRE PEDESTAL. THE PARTY WALL GOES UP THE CENTRE AND IS MASKED BY THE NICHE. SEE PAGE 14



2

F. S. Chesterton and J. D. Coleridge, Architects

BACHELORS' FLATS: PLANNING AND EXTERIOR DESIGN

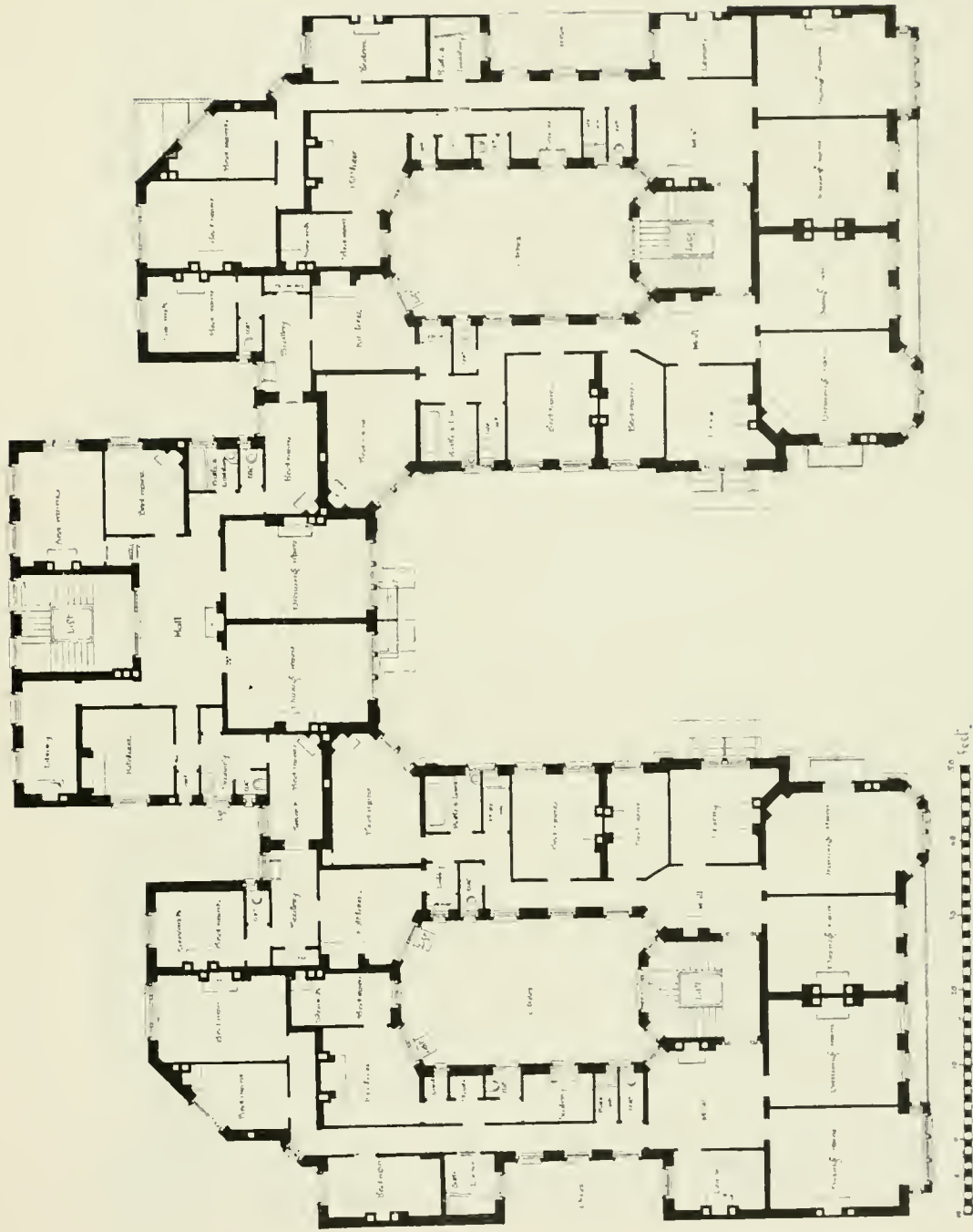


NO. 36, ST. JAMES'S STREET, AND NO. 64, JERMYN STREET, LONDON

NO. 36, ST. JAMES'S STREET, AND NO. 64, JERMYN STREET, LONDON

William Woodward, F.R.I.B.A., F.S.I., Architect

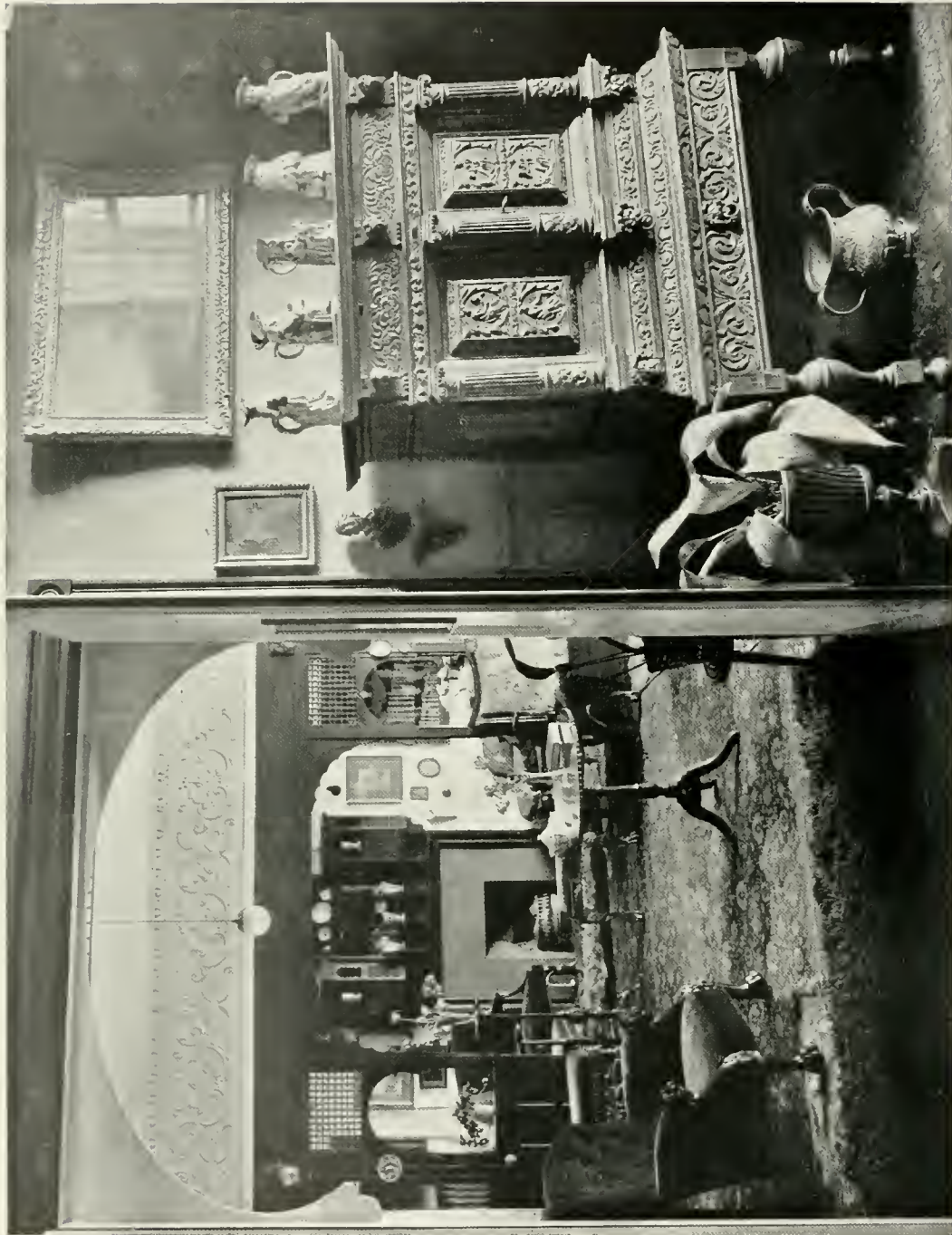
FLATS FOR THE WELL-TO-DO: AN EXAMPLE OF PLANNING



ALEXANDRA COURT, NOS. 171, 173 AND 175, QUEEN'S GATE, LONDON. THIS BLOCK OF FLATS STANDS ON A SITE OF VERY CONSIDERABLE DEPTH AND IS ARRANGED AROUND A CENTRAL COURTYARD. THERE ARE FIVE GOOD CUTS IN EACH FLOOR, AND EACH SUITE CONTAINS AN ENTRANCE HALL, THREE RECEPTION-ROOMS, FOUR BEDROOMS AND AMPLE OFFICES. ALL THE LIVING ROOMS OVERLOOK QUEEN'S GATE OR THE GARDENS IN THE REAR. THE LIGHTING IS GOOD THROUGHOUT, THE AREAS ARE WELL VENTILATED. THE RENTS, INCLUDING RATES AND TAXES, RANGE FROM £380 TO £400 A YEAR.

Paul Hoffmann, Architect

FLATS FOR THE WELL-TO-DO : INTERIOR DESIGN



THE DRAWING-ROOM AS SEEN FROM THE DINING-ROOM IN MRS. MACHELL-SMITH'S FLAT, 14, BUCKINGHAM STREET, STRAND, LONDON
SEE THE PLATE IN COLOUR FACING THIS PAGE



YORK GATE AND BUCKINGHAM ST., FROM A DRAWING BY W. ALISTER MACDONALD IN THE COLLECTION OF MRS. MACHELL-SMITH. THE HOUSE WITH BALCONIES, ONCE OCCUPIED BY SAMUEL PEPYS (1632-1703), AND LATER BY WILLIAM FITZ THE PAINTER (1787-1849), HAS BEEN TRANSFORMED IN PART INTO A FLAT FOR MRS. MACHELL-SMITH, AND THE ROOMS OF THIS FLAT ARE ILLUSTRATED ELSEWHERE IN THIS BOOK

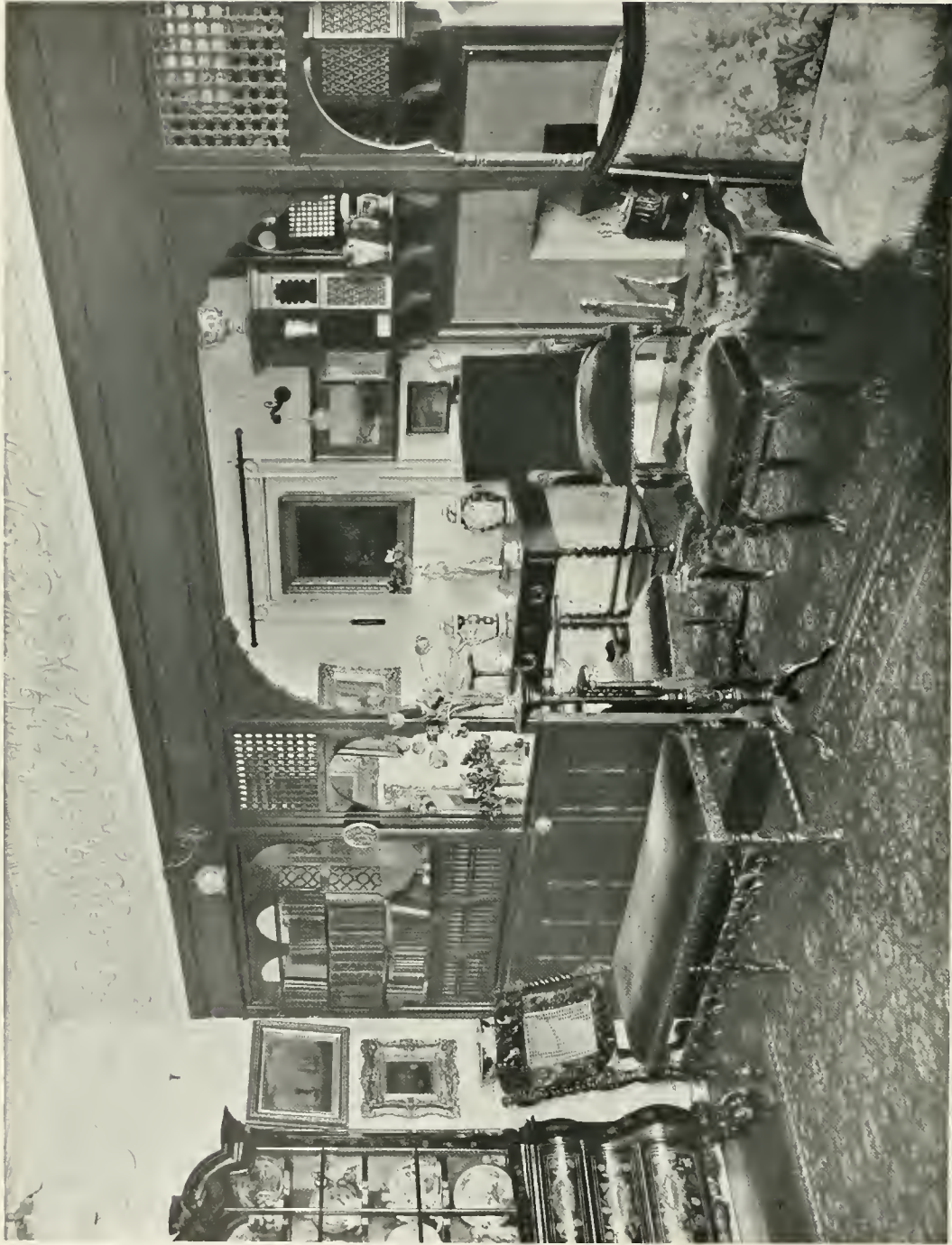
W. Alister Macdonald, Painter

FLATS FOR THE WELL-TO-DO : INTERIOR DESIGN



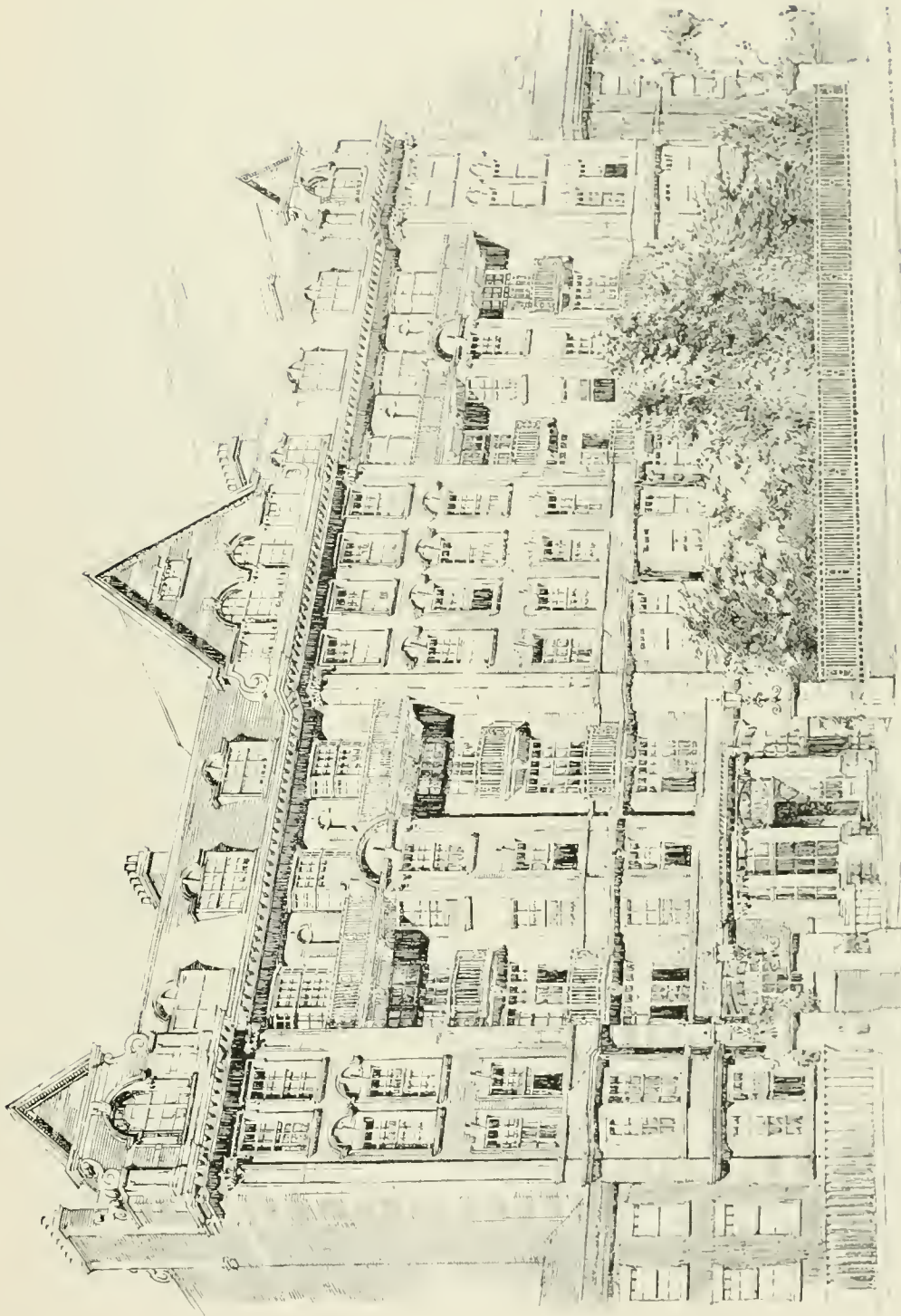
THE DINING-ROOM IN MRS MACHILL-SMITH'S FLAT 14 BUCKINGHAM STREET STRAND, LONDON. THE WOODWORK IS PINK CORK AND THE TABLE IS FINELY CARVED. THE WALLS ABOVE THE DADO ARE HUNG WITH A PLEIN DEL REID TAPE. THE CARPET ALSO, AND THE FURNITURE INCLUDES SOME FINE OLD CHAIRS AND THE CHINA SOME EXAMPLS OF OLD ETC.

FLATS FOR THE WELL-TO-DO: INTERIOR DESIGN



THE DRAWING-ROOM IN MRS. MACHELL-SMITH'S FLAT, 14, BUCKINGHAM STREET, STRAND, LONDON. THE WALL-PAPER, FRIEZE AND CEILING ARE WHITE, AND THE WOODWORK ALSO, EXCEPT THE MOORISH SCREEN, WHICH IS DARK BROWN. THE CURTAINS AND UPHOLSTERY ARE IN TINTS OF CRIMSON; THE FURNITURE IS OLD ENGLISH, THE CHINA ORIENTAL. SEE THE ILLUSTRATIONS ON PAGES 48 AND 49

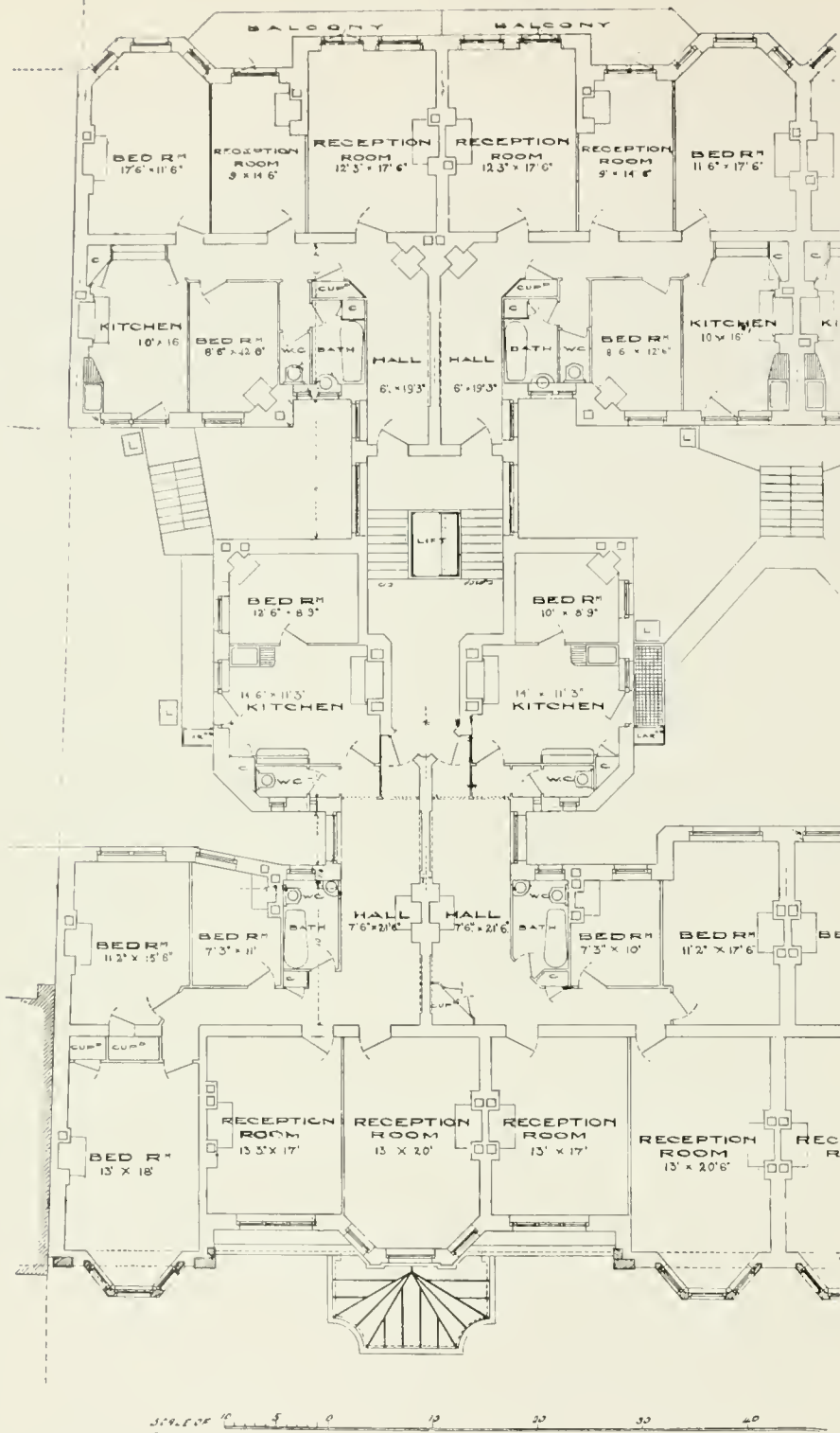
FLATS FOR MODERATE INCOMES: EXTERIOR DESIGN



SANDRINGHAM COURT, MAIDA VALE, LONDON. THE SITE IS OPEN TO A ROAD BEHIND AS WELL AS IN FRONT. THE MATERIALS ARE RED BRICKS, PORTLAND AND BATH STONE, WITH SLATE ROOFS. THE COLUMNS TO THE PORCHES ARE OF GRANITE. THE RENTS FOR THESE NEW FLATS, INCLUDING RATES AND TAXES, ARE EXPECTED TO RANGE FROM £79 TO £189 A YEAR. REPRODUCED FROM A DRAWING BY HAROLD STEVENS. SEE THE PLANS ON PAGE 52.

Boehmer and Gibbs, Architects

FLATS FOR MODERATE INCOMES: PLANNING



SANDRINGHAM COURT, MAIDA VALE, LONDON. SEE THE PERSPECTIVE DRAWING ON PAGE 51

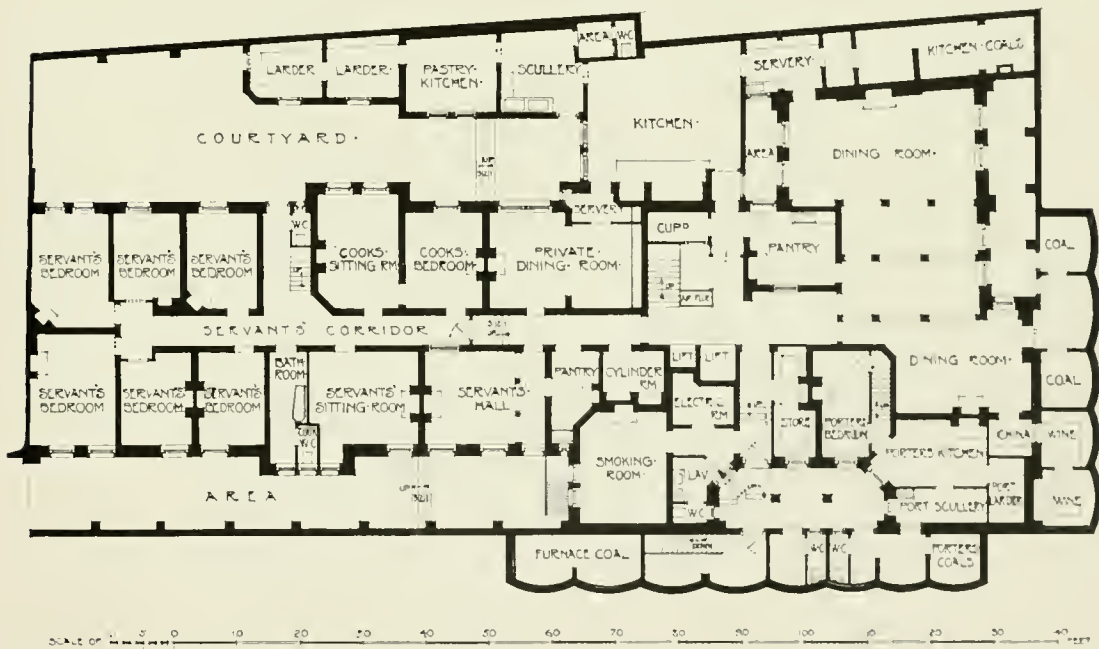
Boehmer and Gibbs, Architects

PLANNING AND INTERIOR DESIGN



CAMPDEN HOUSE CHAMBERS, CAMPDEN HILL, KENSINGTON, LONDON. VIEW OF THE DINING-HALL IN A BLOCK OF CATERING FLATS. THE VAULTING IS CARRIED ON BLACK GRANITE COLUMNS; THE PAVEMENT IS OF TEAK

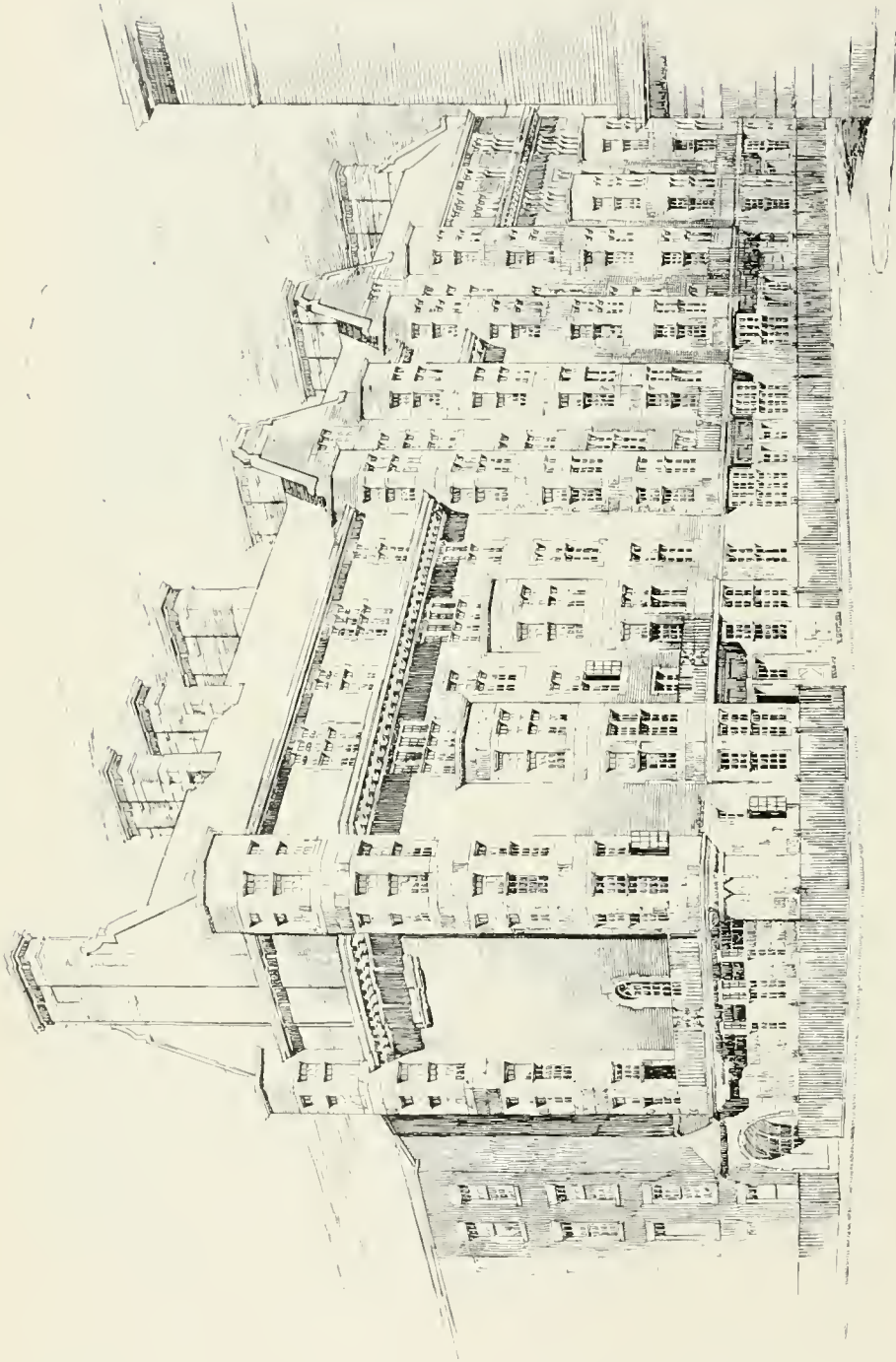
Balfour and Turner, Architects



BASEMENT PLAN, CAMPDEN HOUSE CHAMBERS, SHOWING THE COMMON DINING-HALL, THE KITCHEN WITH ITS OFFICES, AND THE EXCELLENT ACCOMMODATION FOR THE WORKING STAFF. THERE IS A LITTLE FURNACE ROOM UNDER A PART OF THE BASEMENT. IN THIS BLOCK OF CATERING FLATS THE SUITES HAVE TWO, THREE, OR FOUR ROOMS, AND PANTRIES ARE PROVIDED, SO THAT TENANTS MAY HAVE THE OPTION OF TAKING THEIR MEALS IN THEIR OWN SUITES

E. J. A. Balfour, F.R.I.B.A., and T. Turner, F.R.I.B.A.,
Architects

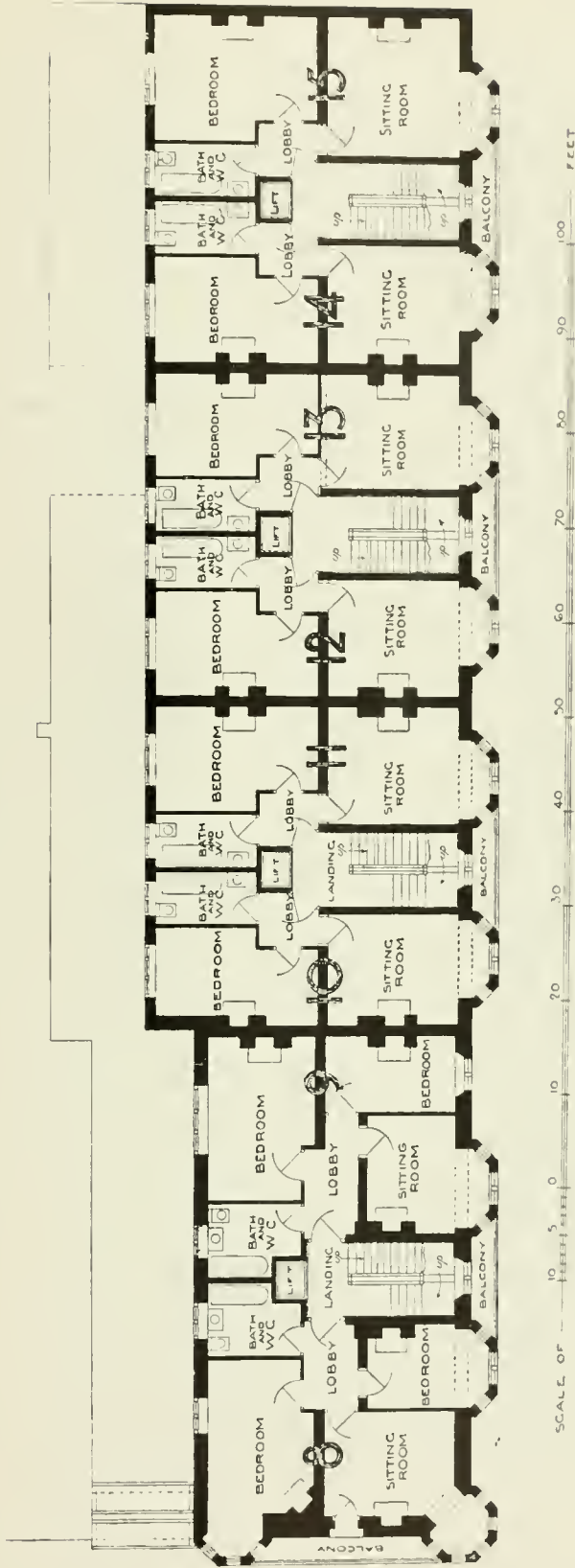
BACHELORS' FLATS: EXTERIOR DESIGN



AUDLEY HOUSE, MARGARET STREET, LONDON, W. THIS NEW BLOCK OF BACHELORS' FLATS IS BUILT OF PORTLAND STONE AND RED BRICK, WITH A ROOFING OF GREEN SLATES. FROM A DRAWING BY HAROLD STEVENS

J. W. Simpson, F.R.I.B.A., and Maxwell Ayrton, A.R.I.B.A.,
Architects

BACHELORS' FLATS: PLANNING



FIRST FLOOR PLAN.

AUDLEY HOUSE, MARGARET STREET, LONDON, W. THE FIRST FLOOR PLAN APPLIES ALSO TO THE SECOND, THIRD, AND FOURTH FLOORS, AND THE FOUR TOGETHER CONTAIN IN ALL 39 FLATS. THE FIFTH FLOOR HAS FIVE SPARE-BEDROOMS AS WELL AS STOREROOMS AND TANK-ROOMS. THE WHOLE OF THESE ARE LIT ON THE NORTH SIDE. THE BASEMENT, PLANNED IN ONE FLOOR, RUNS UNDER THE WHOLE BUILDING AND IS VERY WELL ARRANGED. THERE ARE ROOMS FOR THE CARETAKER BEDROOMS FOR THE SERVANTS, A GOOD KITCHEN WITH THE USUAL OFFICES, AND A BOILER-ROOM IN VAULTS UNDER THE PAVEMENT. IN ADDITION TO THAT, THERE IS A SEPARATE STOREROOM FOR EACH FLAT AND A BRUSHING-ROOM FOR EACH TENANT'S CLOTHES.

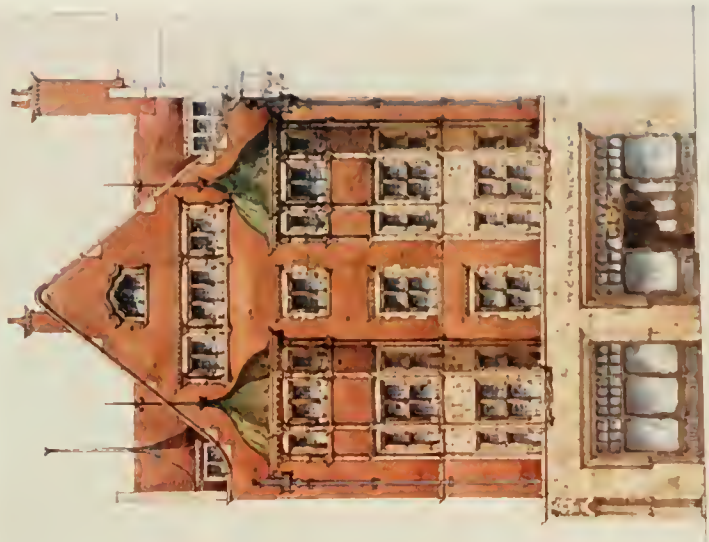
J. W. Simpson, F.R.I.B.A., and Maxwell Ayrton, A.R.I.B.A.,
Architects

MANSION FLATS: INTERIOR DESIGN

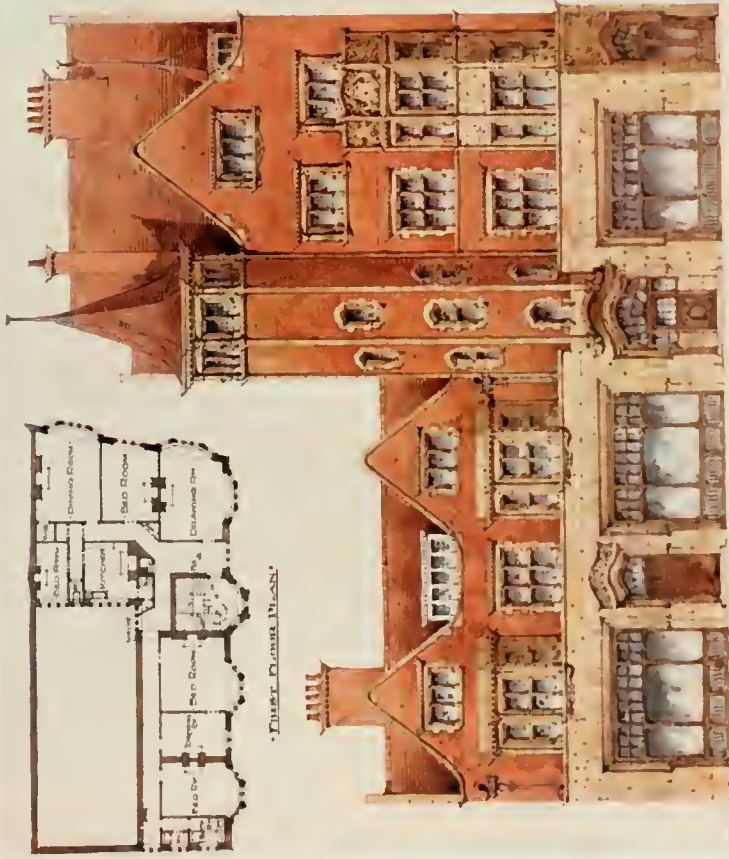


VIEW OF A BEDROOM AT NO. 6, EATON MANSIONS, EATON SQUARE, LONDON. THE FURNITURE IS INLAID SYCAMORE. SEE ALSO THE ILLUSTRATION ON PAGE 57.

Herbert Read, F.R.I.B.A., and R. F. MacDonald, F.R.I.B.A.,
Architects



OXFORD STREET ELEVATION
 BUILT OF DOULTING STONE AND RED BRICKS



NORTH AUDLEY STREET ELEVATION
 SHOPS AND FLATS AT THE CORNER OF NORTH AUDLEY STREET AND OXFORD STREET, LONDON
 WITH TILED ROOFING

Read and MacDonald, Architects



NO. 6 EATON MANSIONS, EATON SQUARE, LONDON. VIEW OF A SITTING ROOM AN EXAMPLE OF PLASTER DECORATION ENRICHED WITH SILK PANELS. THE FURNITURE IS OF SATINWOOD. THE RENTS OF THE FAMILY SUITES, INCLUDING RATES AND TAXES RANGE FROM £ 8. TO £ 10 PER ANNUM AND OF THE BACHELOR SUITES FROM £ 6. TO £ 7 PER ANNUM

Herbert Read, F.R.I.B.A., and Robert F. MacDonald, F.R.I.B.A.
Architects

FLATS FOR THE WELL-TO-DO: INTERIOR DESIGN



VIEW OF A MAIN ENTRANCE HALL, NORTH GATE, REGENT'S PARK, LONDON

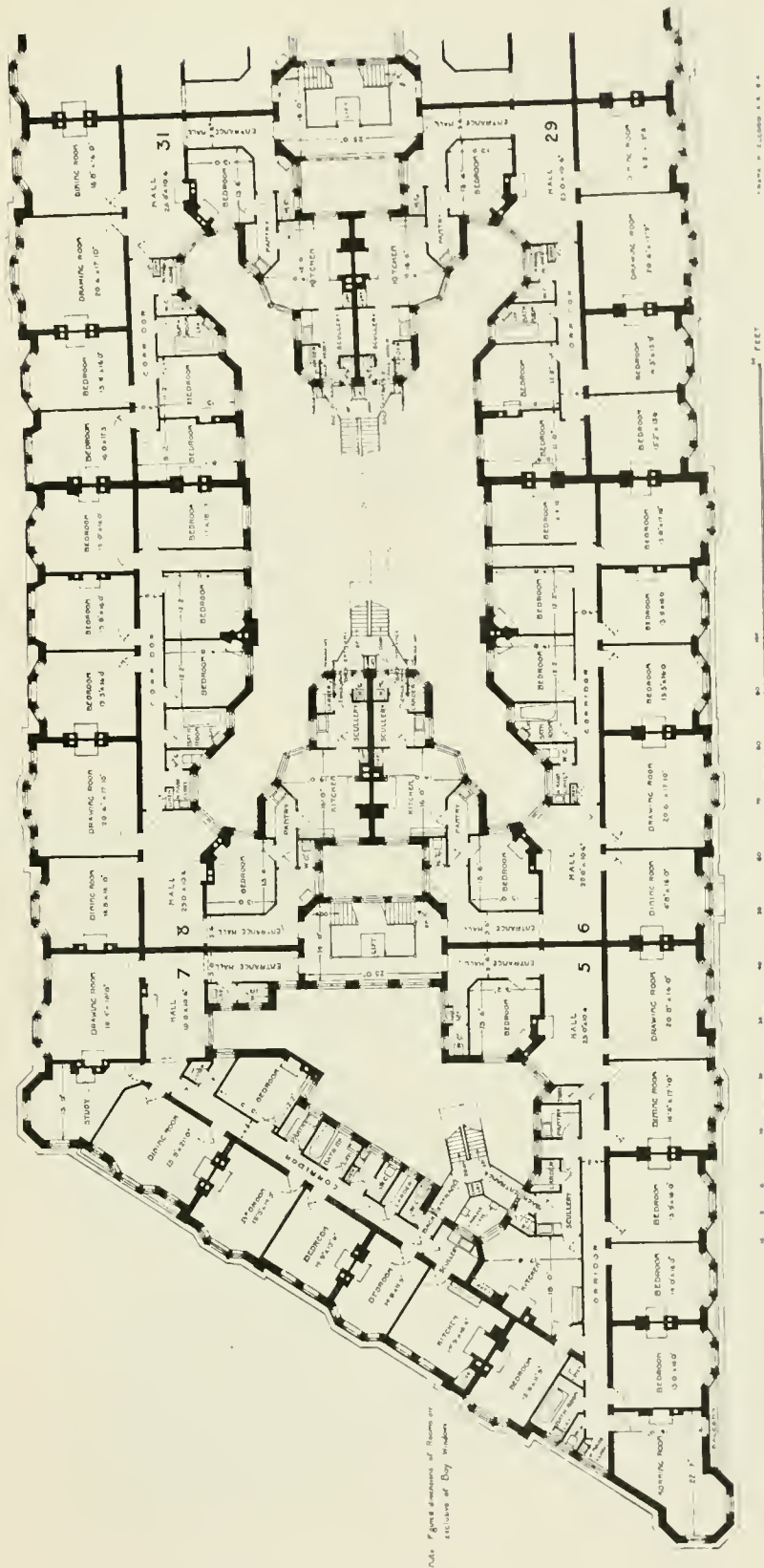
F. M. Elgood, A.R.I.B.A., Architect



ENTRANCE HALL IN A FLAT, NORTH GATE, REGENT'S PARK, LONDON. BY PERMISSION OF H. W. COLES, 1 SQ
THIS HALL HAS A WINDOW AND IS LARGE ENOUGH TO BE A PLEASANT LOUNGE

F. M. Elgood, A.R.I.B.A., Architect

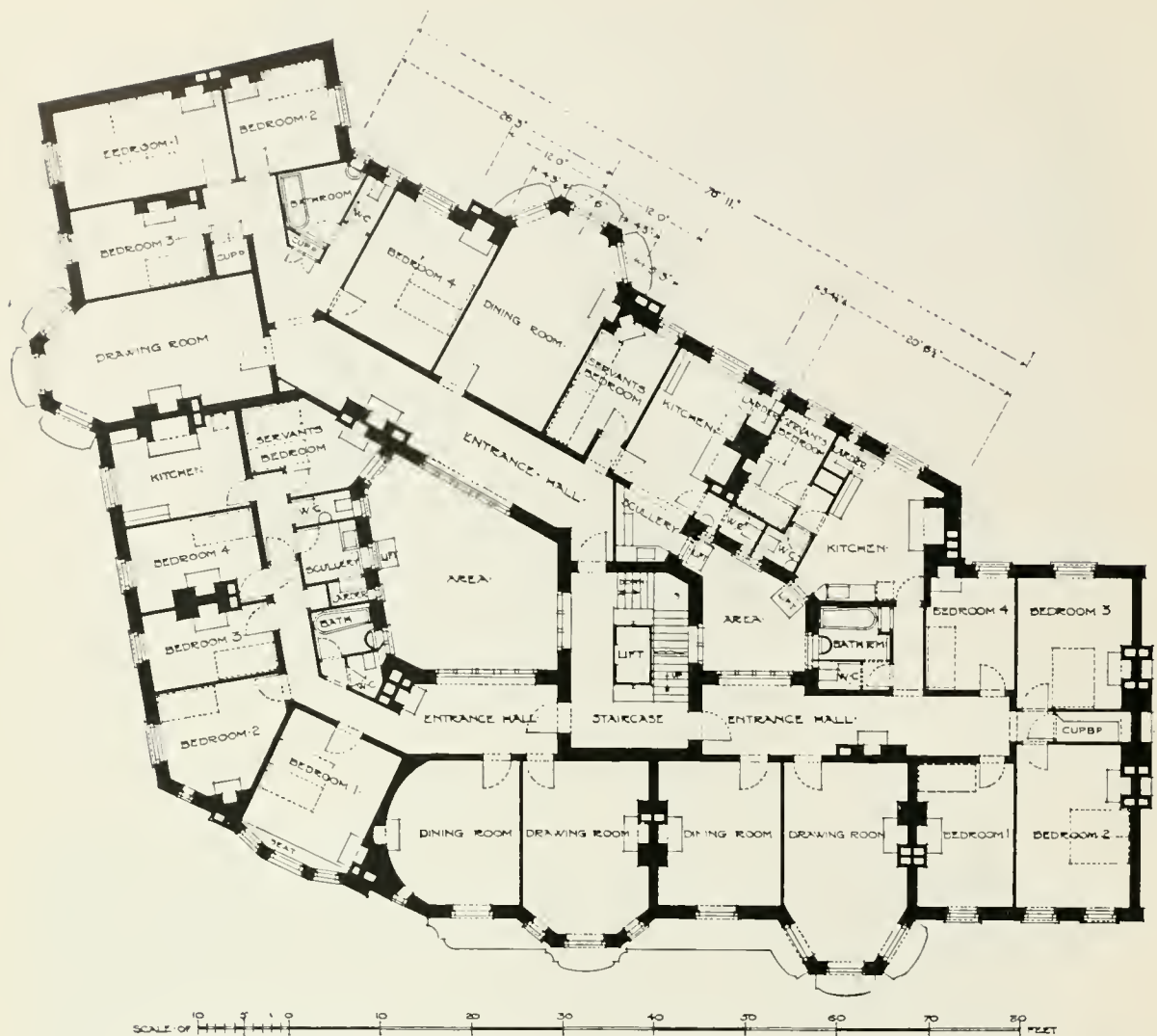
FLATS FOR THE WELL-TO-DO: PLANNING



NORTH GATE, REGENT'S PARK, LONDON. PLAN OF THE FIRST FLOOR SHOWING AN OPEN SITE AND THE ARRANGEMENT OF SIX FLATS. IT WILL BE NOTED THAT THE ROOMS ARE LARGE AND AIRY, THAT THE HALLS ARE NOT ONLY COMFORTABLY BIG BUT WARM AND LIGHT, AND AGAIN, THAT THE KITCHENS ARE WELL PLACED IN RELATION TO THE OTHER OFFICES OF THE SERVICE QUARTERS. ON PAGE 58 TWO INTERIOR VIEWS OF THIS BUILDING ARE GIVEN. THE RENTS, INCLUDING RATES AND TAXES, RANGE FROM £200 TO £450 PER ANNUM

Frank M. Elgood, A.R.I.B.A., Architect

FLATS FOR THE WELL-TO-DO: PLANNING



FLATS, MORE'S GARDENS, CHEYNE WALK, CHELSEA, LONDON. PLAN OF THE UPPER FLOORS, WITH THREE SUITES OF GOOD ROOMS ON EACH FLOOR. THIS IRREGULAR SITE HAS SUGGESTED A SOMEWHAT UNUSUAL PLAN, ONE STAIRCASE AND LIFT SERVING IN ALL ABOUT FIFTEEN FLATS. THE BEDROOM DOORS ARE NOT SEEN BY VISITORS ON ENTERING THE FLATS: THE SERVANTS' QUARTERS ARE SHUT OFF FROM THE FAMILY ROOMS: EACH SUITE HAS AN ENTRANCE HALL WITH A LARGE WINDOW IN IT, AND THE ENTRANCE DOOR IS IN A STRONG LIGHT. HOT WATER IS SUPPLIED FROM AN INSTALLATION IN THE BASEMENT, AND EACH HALL HAS A COIL HEATED WITH HOT WATER, SO THAT THE WHOLE SUITE OF ROOMS MAY BE KEPT WARM IN WINTER AND DURING THE ABSENCE OF THE TENANTS. THIS ARRANGEMENT IS ADMIRABLE, AND SHOULD BE COMPULSORY IN ALL FLATS. TO-DAY, IN A GREAT MANY SUITES FOR MODERATE INCOMES, IT IS ALMOST IMPOSSIBLE DURING THE WINTER MONTHS TO KEEP THE HALLS AND CORRIDORS WARM, WITH THE RESULT THAT THE LIVING-ROOMS ARE AFFECTED WHENEVER THEIR DOORS HAVE TO BE OPENED. THE RENTS AT MORE'S GARDENS, INCLUDING RATES AND TAXES, RANGE FROM £170 TO £220 PER ANNUM

William Dunn, F.R.I.B.A., and Robert Watson, F.R.I.B.A.,
Architects

FLATS FOR MODERATE INCOMES: INTERIOR DESIGN



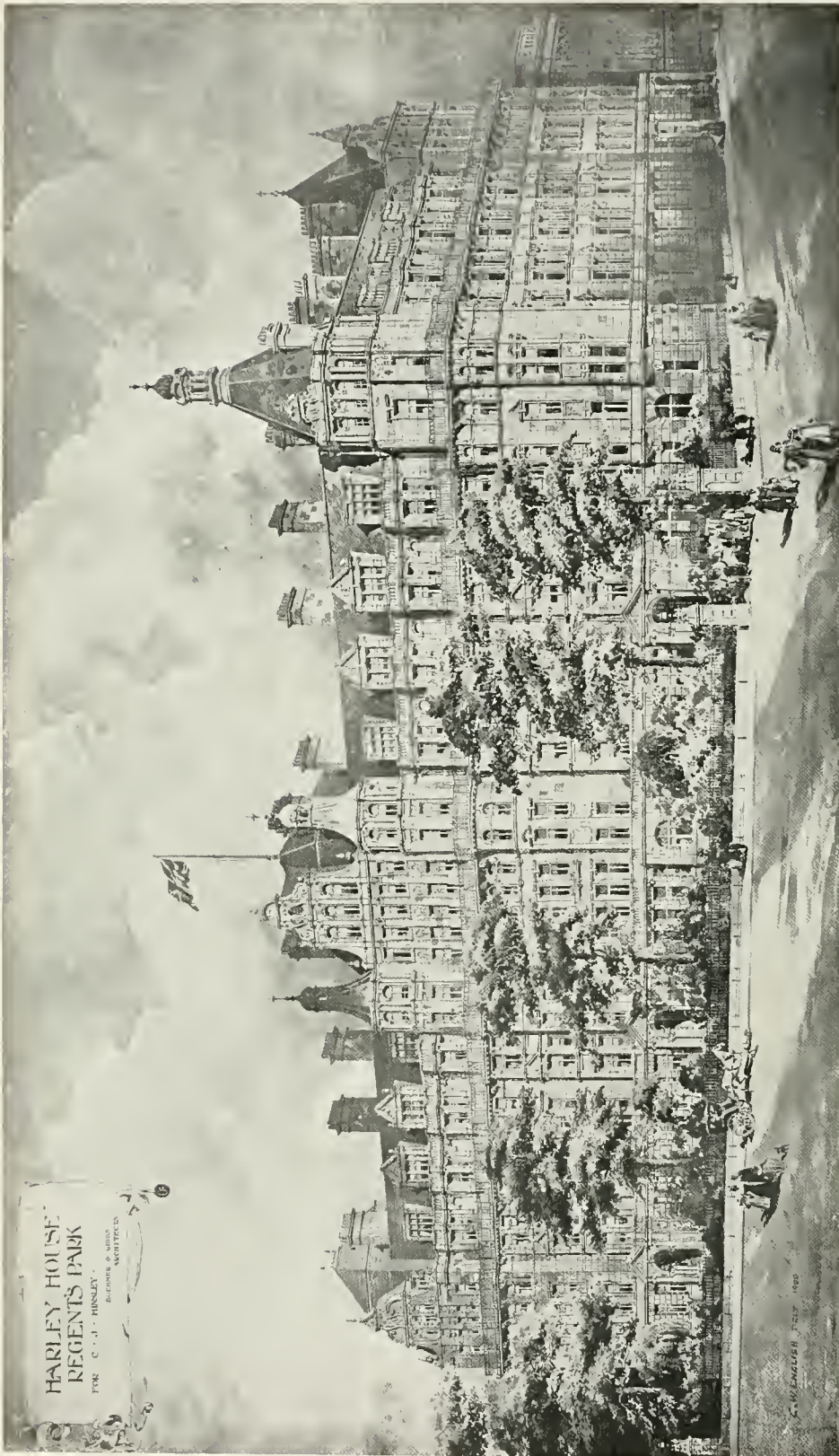
VIEW OF A SMALL DINING-ROOM IN A LONDON FLAT, WITH ENGLISH FURNITURE OF THE EIGHTEENTH CENTURY. AN EXAMPLE OF SIMPLE TREATMENT WITHOUT PATTERN IN THE WALL-PAPER



SUGGESTED SCHEME FOR THE DECORATION OF A SMALL SITTING-ROOM IN A FLAT. AN EXAMPLE OF SIMPLE TREATMENT ENRICHED WITH DETAIL.

W. A. S. Benson, M.A., Architect

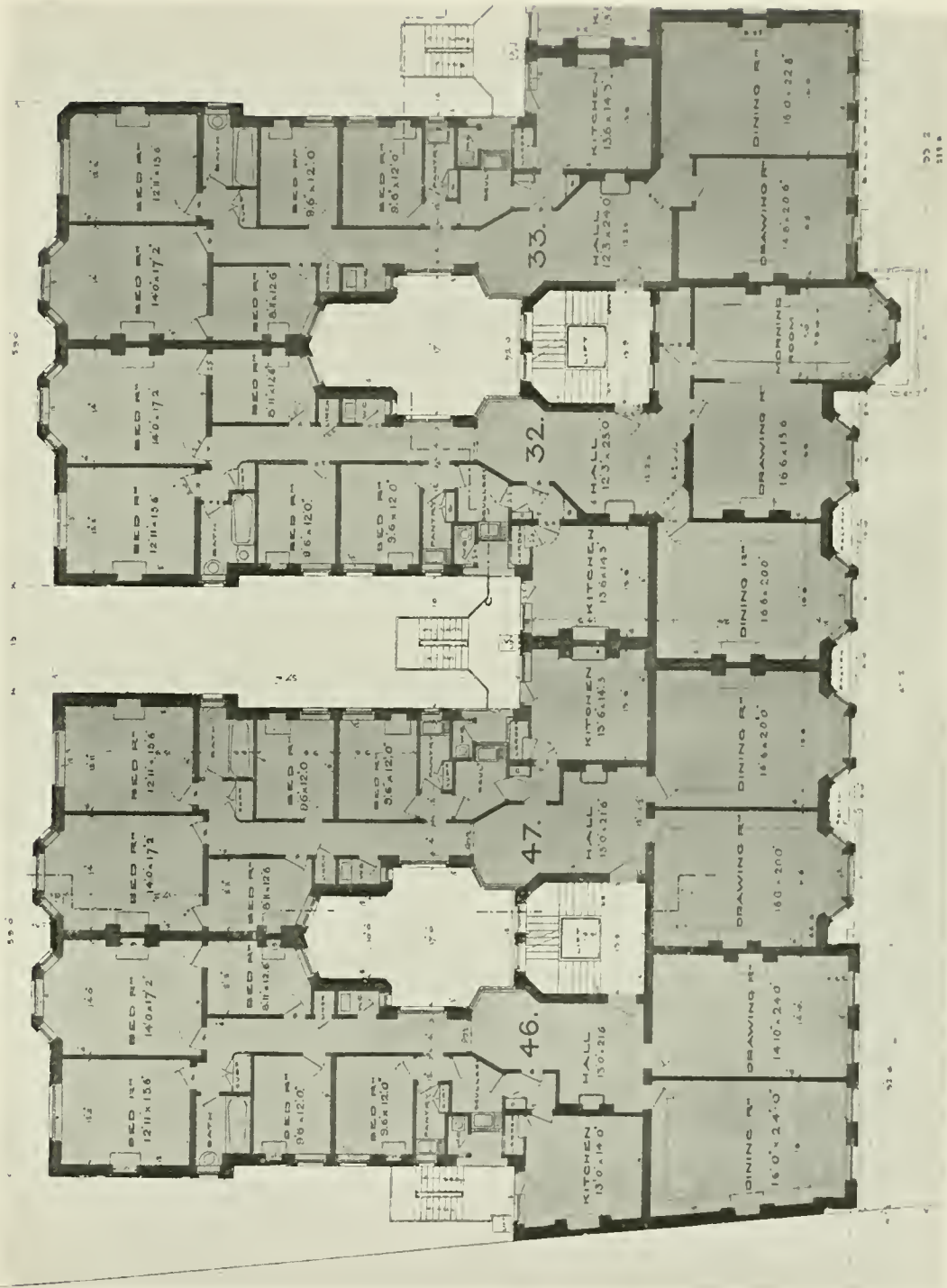
FLATS FOR THE WELL-TO-DO: EXTERIOR DESIGN



HARLEY HOUSE, REGENT'S PARK, LONDON. IN THIS BUILDING THERE ARE SEVENTY-FIVE FLATS IN ALL, THE RENTS OF WHICH RANGE FROM £300 TO £400 PER ANNUM. THE GENERAL SCHEME OF THE DESIGN IS DIVIDED INTO SIX BLOCKS, AND THERE IS A DISTANCE OF FIFTY FEET BETWEEN THE ROADWAY AND THE MAIN ENTRANCES, WHICH ARE REACHED BY A PRIVATE CARRIAGE-DRIVE. SEE THE PLAN ON PAGE 63

Edward Boehmer and the late P. C. Gibbs, A.R.I.B.A.
Architects

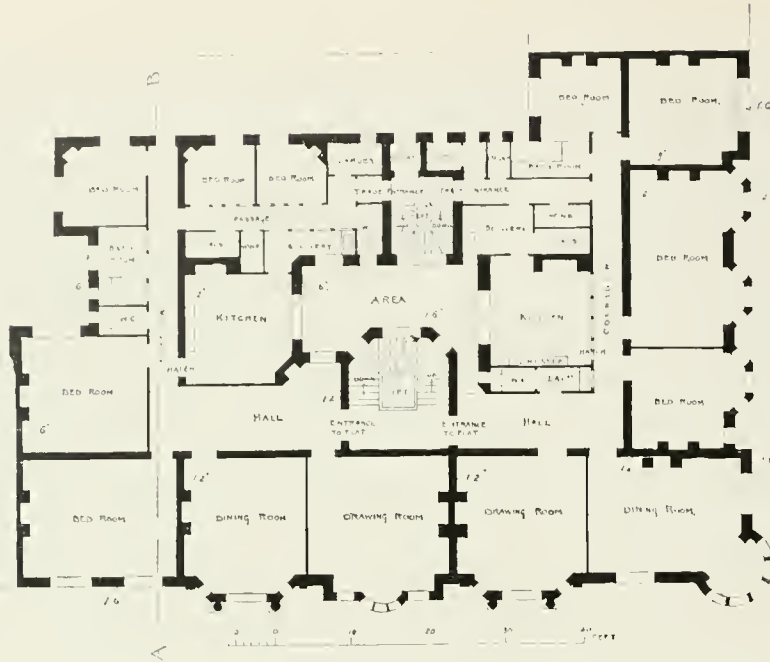
FLATS FOR THE WELL-TO-DO: PLANNING



HARLEY HOUSE, REGENT'S PARK, LONDON. IN THE PLANNING OF EACH FLAT THE LIVING ROOM DEPARTMENT IS KEPT SEPARATE FROM THE BEDROOMS AND FROM THE KITCHEN AND ITS OFFICES. ALL IMPORTANT BEDROOMS OVERLOOK REGENT'S PARK IN THE NEAR THE AVERAGE RENT PER ROOM IS ABOUT £10 A YEAR. SEE A PERSPECTIVE DRAWING OF THE EXTERIOR ON PAGE 62.

Boehmer and Gibbs, Architects

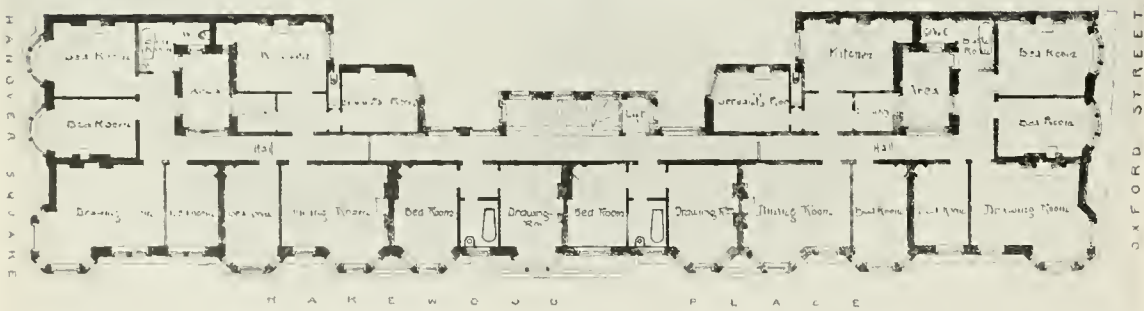
FLATS FOR THE WELL-TO-DO: PLANNING



FLATS IN BENTINCK STREET, LONDON. THE PLANNING IS GOOD THROUGHOUT. NOTE PARTICULARLY THE EXCELLENCE OF THE SERVICE QUARTERS. EACH KITCHEN IS VERY LARGE AND LIGHT, AND BY MEANS OF A SERVING HATCH IS BROUGHT CONVENIENTLY NEAR TO THE DINING-ROOM. IN THE LEFT-HAND SUITE THERE ARE TWO BEDROOMS FOR THE MAIDS, BOTH WELL PLACED, FOR THEY ARE SEPARATED FROM THE KITCHEN BY A PASSAGE AND THE SCULLERY. IN THE OTHER FLAT THERE IS ONE SERVICE BEDROOM, AND ITS POSITION IS WELL CHOSEN. WHEN SLOPS FROM A BEDROOM HAVE TO BE CARRIED THROUGH THE KITCHEN, AS THEY ARE IN MANY LONDON FLATS, THE PLANNING INVITES CRITICISM FROM A SANITARY POINT OF VIEW

William Woodward, F.R.I.B.A., F.S.I., Architect

PLAN OF UPPER STOREYS.



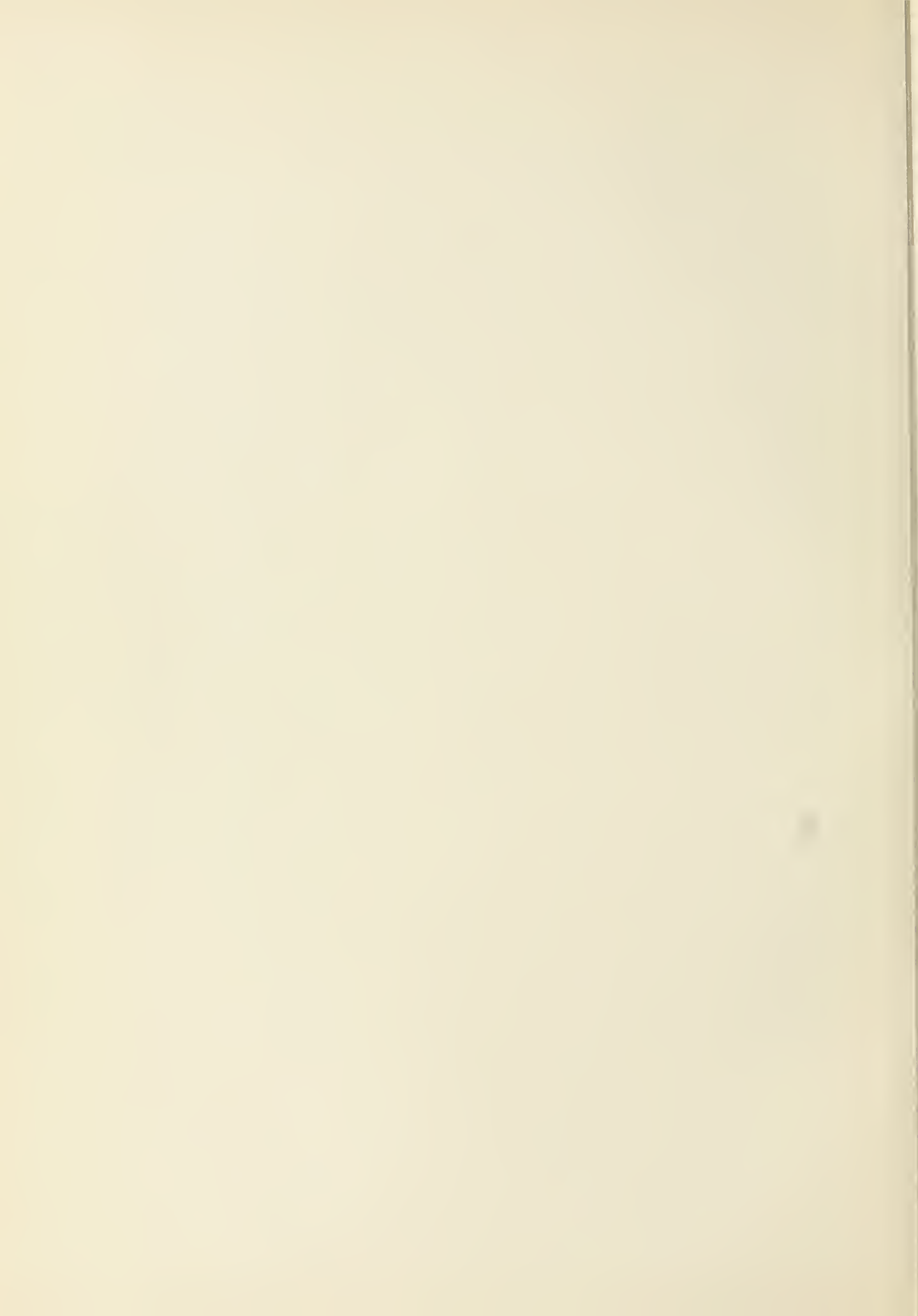
NO. 14, HANOVER SQUARE, WITH FRONTAGES TO HAREWOOD PLACE, HANOVER SQUARE, AND OXFORD STREET. THE ENTRANCE IS IN THE CENTRE OF THE BUILDING, AND ON EACH SIDE THERE IS A FAMILY SUITE OF TWO RECEPTION ROOMS AND FIVE BEDROOMS, IN ADDITION TO THE USUAL OFFICES. IN EACH FLAT THE SERVICE BEDROOM IS WELL PLACED IN ITS RELATION TO THE KITCHEN. IN THE CENTRE OF THE PLAN THERE ARE TWO BACHELORS' FLATS, WHICH CAN BE ADDED TO THE FAMILY SUITE IF NECESSITY ARISES. SEE THE PLATE IN COLOUR FACING THIS PAGE. THE RENT, INCLUDING RATES AND TAXES, IS ABOUT £105 A YEAR FOR EACH ROOM

Paul Hoffmann, Architect



No. 14. HANOVER SQUARE, LONDON, SHOWING THE ELEVATION TO HAREWOOD PLACE AND THE RETURN FRONTAGE TO OXFORD STREET

Paul Hoffmann, Architect



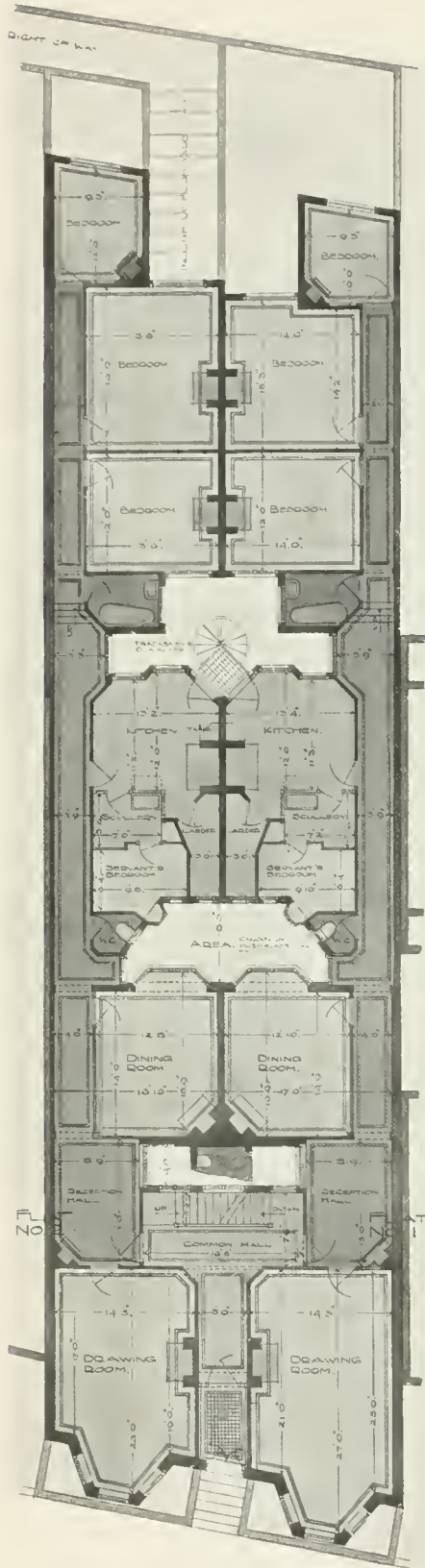
FLATS FOR THE WELL-TO-DO: EXTERIOR DESIGN



COLEHERNE COURT, OLD BROMPTON ROAD, LONDON. AN EXAMPLE OF EXTERIOR DESIGN, WITH PLEASANT WINDOWS OF A KIND NOT COMMON IN FLATS. THE BUILDING MATERIALS ARE RED BRICK WITH BATH AND PORTLAND STONE. THE RENTS, INCLUDING RATES AND TAXES, RUN FROM £130 TO £160 A YEAR

Walter Cave, F.R.I.B.A., Architect

FLATS FOR MODERATE INCOMES: PLANNING AND EXTERIOR DESIGN

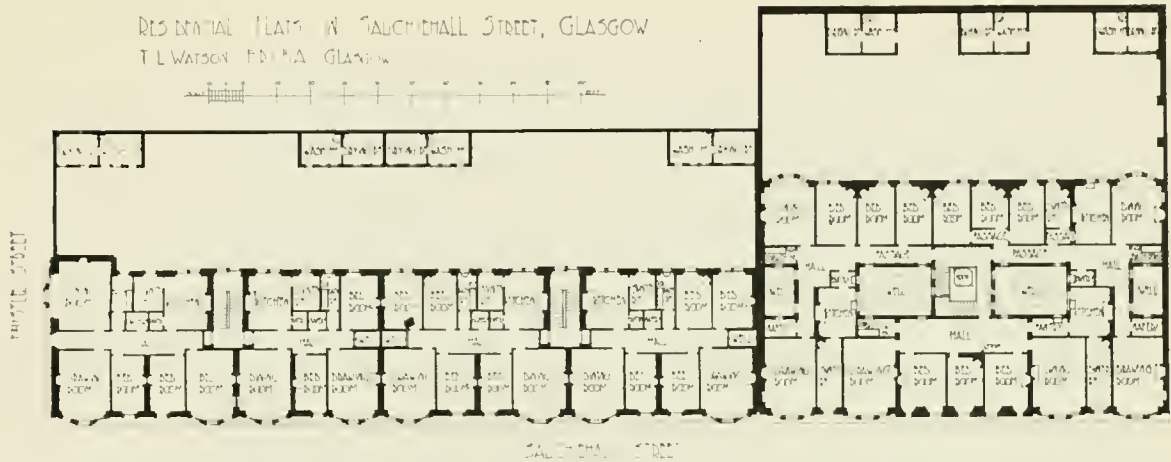


QUEEN'S COURT, HAGLEY ROAD, BIRMINGHAM. THESE FLATS ARE THE FIRST WHICH HAVE BEEN BUILT IN BIRMINGHAM, AND THEIR RENTS VARY FROM £80 TO £100 PER ANNUM. THE PLAN SHOWS THE TREATMENT OF A LONG AND VERY NARROW SITE, WITH THE CENTRAL ROOMS LIGHTED AND VENTILATED FROM AREAS. THE ARCHITECT HAS MADE AN EXTENSIVE USE OF LUNFER PRISM GLASS, WHICH, FIXED AT CORRECT ANGLES, GREATLY INCREASES THE VALUE OF TRANSMITTED LIGHT, WHILE ACTING AS A SCREEN THROUGH WHICH TENANTS CANNOT SEE. THE LONG PASSAGES, UNAVOIDABLE IN NARROW SITES, HAVE THE GREAT ADVANTAGE OF BEING WIDER THAN IS USUAL IN FLATS, THEIR WIDTH RANGING FROM THREE FT. TO THREE FT. NINE IN., AND FROM FOUR FT. TO FIVE FT. THREE IN. TWO FLATS ON THE GROUND FLOOR ARE REPRESENTED IN THE PLAN

F. Gilbert Smith, Architect

FLATS FOR MODERATE INCOMES: PLANNING AND EXTERIOR DESIGN

RESIDENTIAL FLATS IN SAUCHIEHALL STREET, GLASGOW
T. L. WATSON F.R.I.B.A. GLASGOW



THESE FLATS IN GLASGOW HAVE A FRONTAGE OF 330 FEET; THE DEPTH VARIES FROM ABOUT 45 FEET TO ABOUT 70 FEET. THERE ARE THREE BLOCKS AND THE THIRD HAS AN ENTRESOL. SOME OF THE SUITES HAVE FIVE ROOMS, OTHERS HAVE SIX AND SEVEN; THEY ARE LET AT £70 A YEAR

T. L. Watson, F.R.I.B.A., Architect



SHOPS AND RESIDENTIAL FLATS IN SAUCHIEHALL STREET, GLASGOW. THE FRONTAGE IS 330 FEET. SEE THE PLAN ON THIS PAGE. THE FLATS ARE LET AT £70 A YEAR, AND THE SHOPS AT RENTS VARYING FROM £150 TO £300

T. L. Watson, F.R.I.B.A., Architect



VIEW OF A HALL IN A GLASGOW FLAT IN SAUCHEHALL STREET



VIEW OF A DINING-ROOM IN A GLASGOW FLAT IN LOUDON TERRACE

T. L. Watson, F.R.I.B.A., Architect

INEXPENSIVE FLATS: EXTERIOR DESIGN



SHOPS AND FLATS ERECTED FOR THE GLASGOW CORPORATION TO IMPROVE HOPE STREET. THEY ARE BUILT OF RED SANDSTONE FROM LOCHARBRIGG'S QUARRY. THERE IS A FLAT ROOF COVERED WITH ASPHALT. THE OUTSIDE WOODWORK OF THE SHOPS IS OF TEAK, WHILE THE INSIDE FINISHINGS ARE OF YELLOW PINE STAINED AND DULL-VARNISHED. THE BUILDING IS FIRE-PROOF THROUGHOUT. SEE PAGE 7.

John Keppie, F.R.I.B.A., Architect
Honeyman, Keppie and Mackintosh

FLATS FOR MODERATE INCOMES: INTERIOR DESIGN



VIEW OF A SIMPLE DRAWING-ROOM IN A SMALL LONDON FLAT



VIEW OF A STUDY IN A LONDON FLAT, SHOWING A PRINT-CABINET

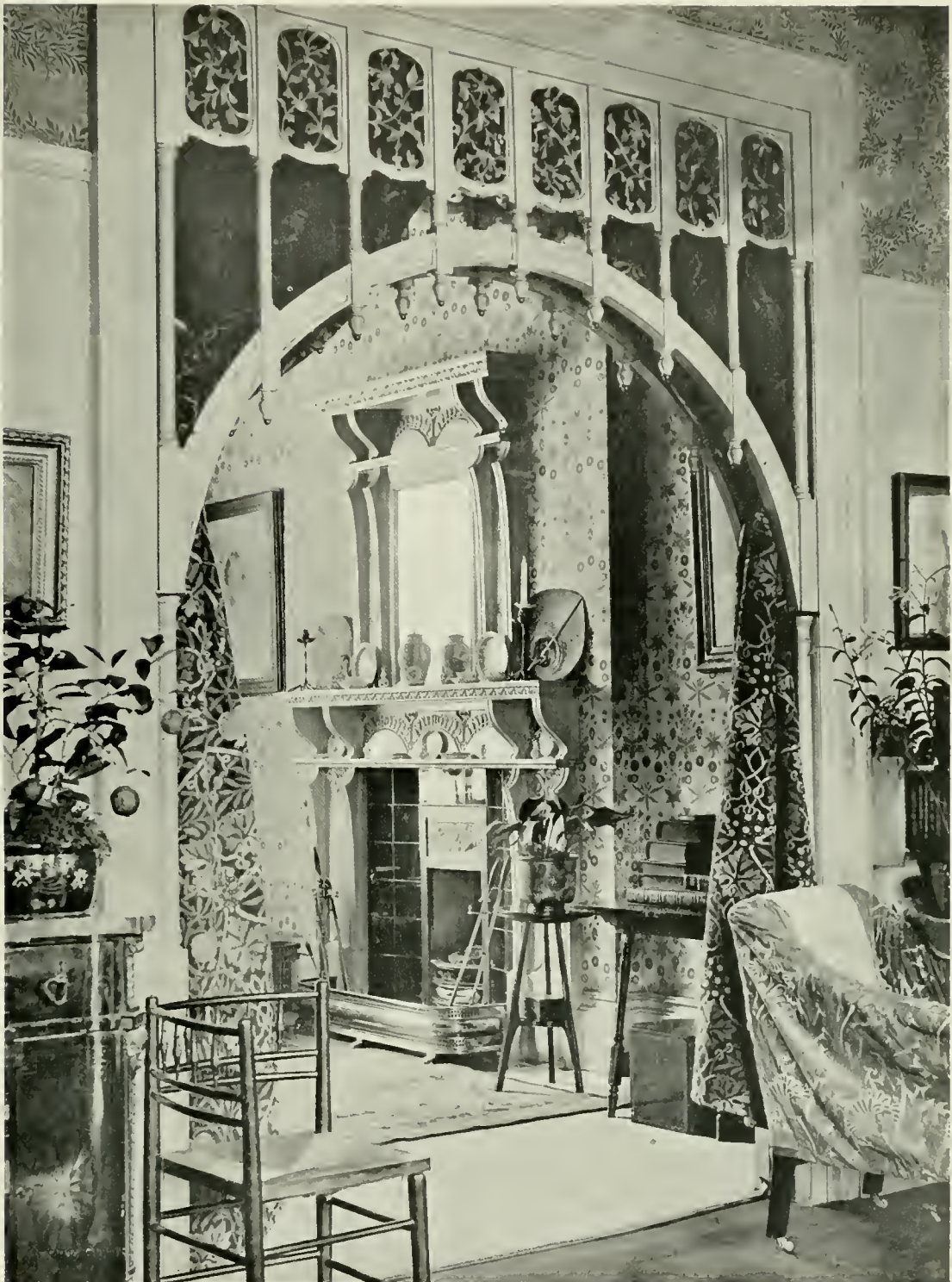
FLATS FOR MODERATE INCOMES: INTERIOR DESIGN



SUGGESTION FOR THE TREATMENT OF CORRIDORS OR VESTIBULES IN FLATS. THE LITTLE STUDY AT THE END, WITH ITS PLEASANT WINDOW, WOULD BE USEFUL AND ATTRACTIVE. A QUIET AND EFFECTIVE SCHEME OF COLOUR MIGHT INCLUDE RICH CONTRASTS BETWEEN PERSIAN RUGS AND A FLOOR OF OAK, BLUE DRAPERIES, OAK OR MAHOGANY FURNITURE, AND DARK GREEN DOORS AND WOODWORK

W. A. S. Benson, M.A., Architect

FLATS FOR MODERATE INCOMES: INTERIOR DESIGN



THIS ILLUSTRATION SUGGESTS A MEANS BY WHICH THE SITTING-ROOM IN A FLAT MAY BE CONNECTED WITH THE HALL. IT WILL BE SEEN THAT THE ARCHING IS OF CARVED WOOD, AND THAT THE DECORATIVE SCHEME IS IN THE MANNER OF THE MORRIS SCHOOL. A RICH CURTAIN OF RED TAPESTRY IS PLACED AT THE POINT OF TRANSITION FROM THE PLAIN WHITE DADO TO THE GAY PATTERN OF THE DAISY WALL-PAPER

W. A. S. Benson, M.A., Architect

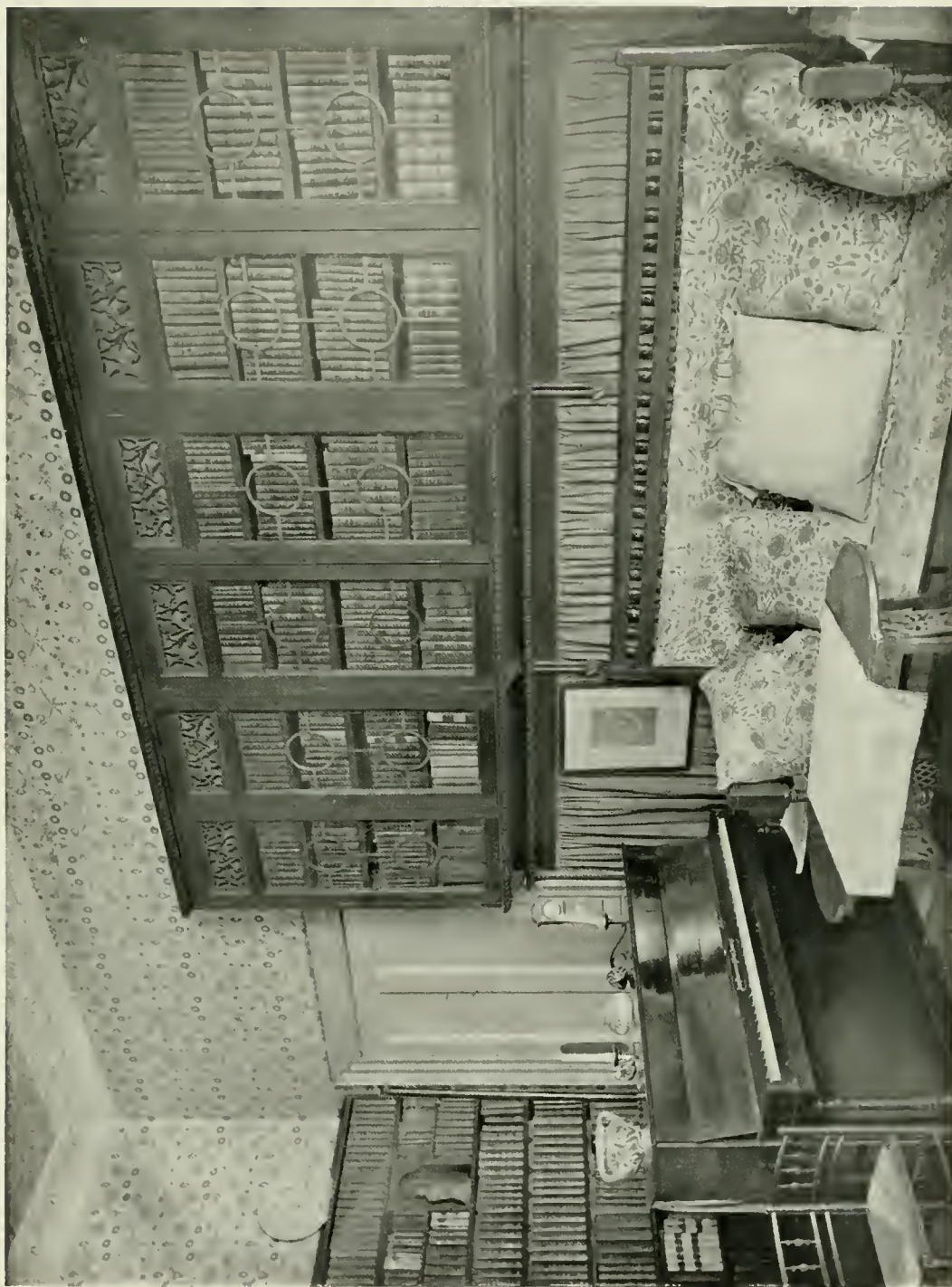
FLATS FOR MODERATE INCOMES: INTERIOR DESIGN



SUGGESTION FOR THE TREATMENT OF DRAWING-ROOMS IN FLATS. WHEN ROOMS ARE NOT LARGE IT IS IMPORTANT TO HAVE AS LITTLE PROJECTING FURNITURE AS POSSIBLE; AND THIS ILLUSTRATION SHOWS HOW AIR SPACE MAY BE SAVED BY PLACING CABINET-CUPBOARDS IN THE THICKNESS OF WALLS

W. A. S. Benson, M.A., Architect

FLATS FOR MODERATE INCOMES: INTERIOR DESIGN



SUGGESTION FOR THE TREATMENT OF THE LIBRARY IN A FLAT. IT IS A NARROW ROOM, AND A FEELING OF BREADTH IS GIVEN BY THE TALL BOOKCASE NEAR THE DOOR AND THE HANGING BOOKCASE OVER THE LONG COUCH. THE FURNITURE CAN BE MADE OF SOME INEXPENSIVE WOOD STAINED OR PAINTED A DEEP DULL GREEN, DARK GREENS BEING BETTER THAN PALER SHADES OF THE SAME COLOUR

W. A. S. Benson, M.A., Architect

FLATS: INTERIOR DESIGN



VIEW OF THE HALL IN MRS. GABRIEL'S FLAT, 12, HYDE PARK PLACE, LONDON, W.
SEE PAGES 30, 31, 32

Frank T. Verity, F.R.I.B.A., Architect



VIEW OF A STUDY IN A LONDON FLAT, WITH ENGLISH FURNITURE OF THE
EIGHTEENTH CENTURY.

Major Raymond Smythies, Collector



INTERIOR OF A FLAT. REPRODUCED FROM AN ORIGINAL DESIGN.

SEE THE ARCHITECT'S OWN BOOK (MESSRS. NEWNES LTD.)

M. H. Baillie Scott, Architect

FLAT : INTERIOR DESIGN



THE DRAWING-ROOM IN MAJOR RAYMOND SMYTHIES' FLAT, 20, ADDISON COURT GARDENS, LONDON. THE FURNITURE REPRESENTS TWO CABINETS, ONE JAPANESE, THE OTHER ITALIAN; AN ENGLISH CHAIR OF THE EIGHTEENTH CENTURY, AND A BUREAU-CHINA-CUPBOARD OF OLD MARQUETRY

FLATS FOR THE WELL-TO-DO: EXTERIOR DESIGN

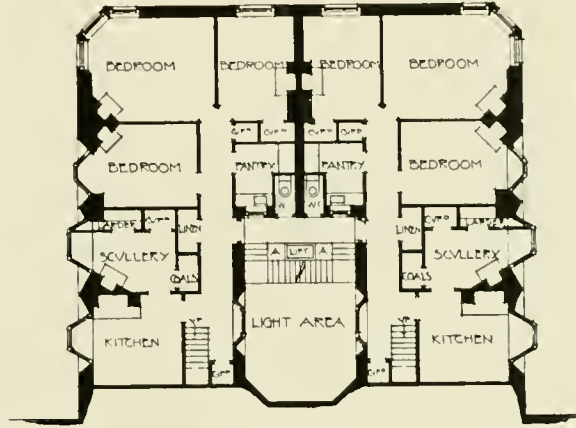


15, HANOVER SQUARE, LONDON, W. THE ELEVATION IS CARRIED OUT IN RED LEICESTERSHIRE BRICKS WITH BAYS AND DRESSINGS OF PORTLAND STONE. THE GROUND FLOOR AND THE MEZZANINE ARE IN LABRADOR GRANITE. THE INTERIOR SHOWS THE ARRANGEMENT OF A BUILDING WITH A VERY NARROW FRONTAGE AND WITH ONE FLAT ON EACH FLOOR. THE RENTS, INCLUDING RATES AND TAXES, ARE £400 A YEAR FOR EACH SUITE

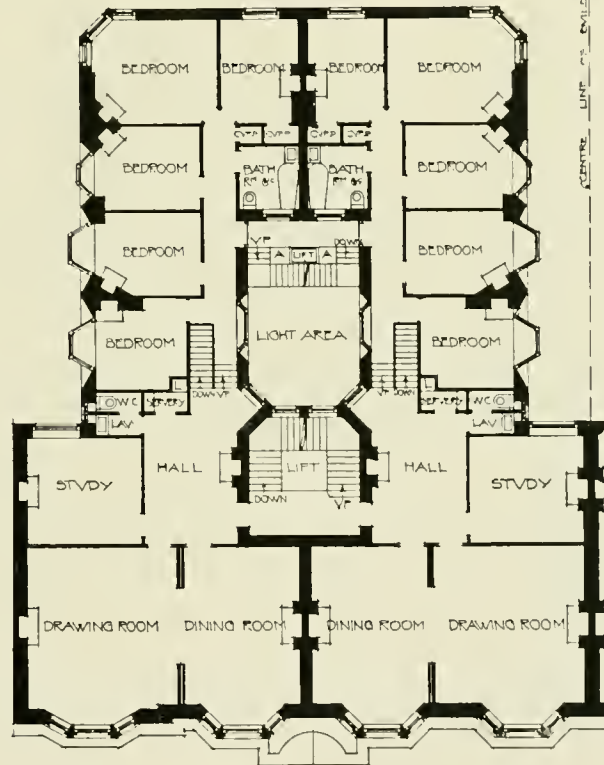
Paul Hoffmann, Architect

MANSION FLATS: PLANNING

HARCOVET HOUSE, CAVENDISH SQ. W.



FIRST FLOOR PLAN (SHOWING LOWER MEZZANINE)



FIRST FLOOR PLAN (SHOWING UPPER MEZZANINE)

GILBERT & CONSTANDUROS
ARCHITECTS & SURVEYORS
40, FINSBURY SQ. W.

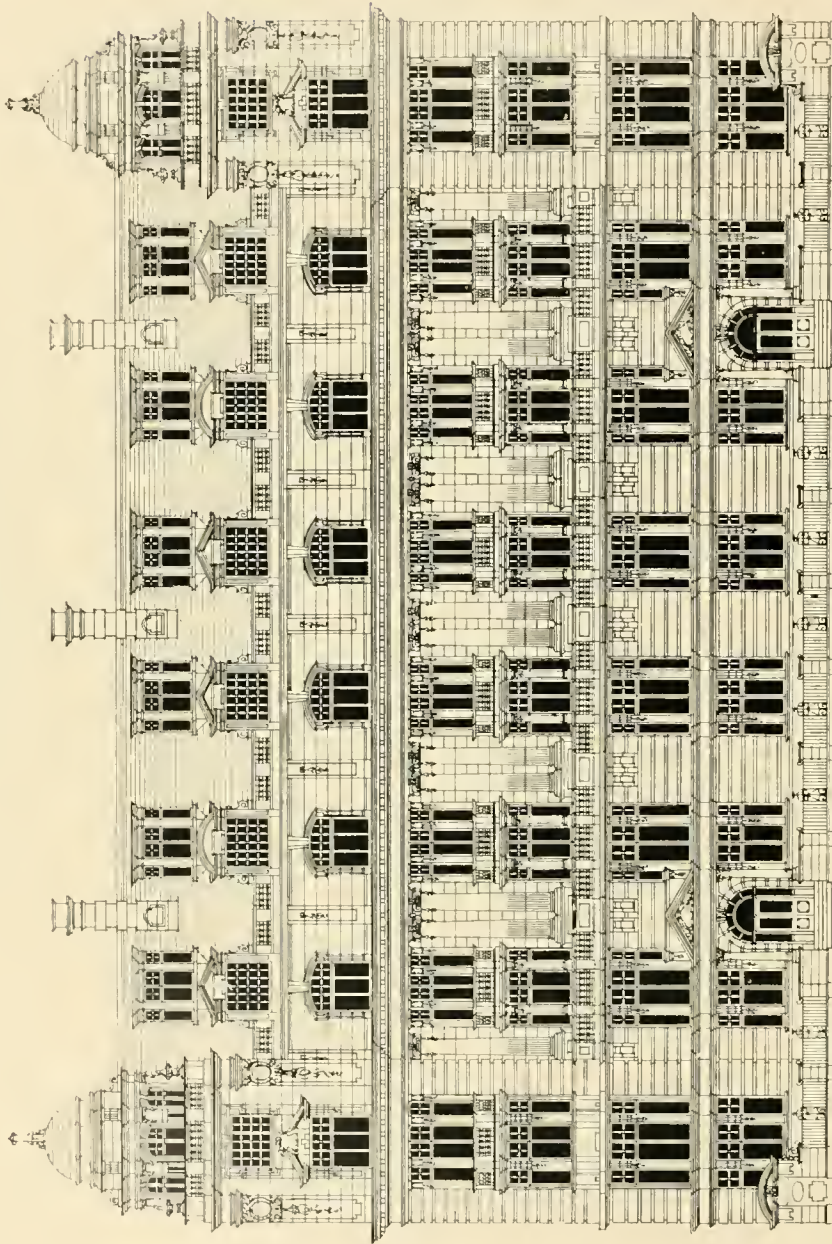
A BLOCK OF FLATS DE LUXE, NOW BEING BUILT, THE RENTS OF WHICH WILL RANGE FROM £500 TO £1000 PER ANNUM, INCLUDING RATES AND TAXES. THE RECEPTION ROOMS IN THE FRONT ARE 13 FEET HIGH, WHILE THE FLOORS AT THE BACK ARE 9 FEET HIGH; THIS ARRANGEMENT GIVES A DOUBLE FLOOR OF BEDROOMS TO SOME OF THE FLATS. SEE PAGE 80

Horace Gilbert, A.R.I.B.A., and S. Constanduros

MANSION FLATS: EXTERIOR DESIGN

'HARCOURT HOUSE' CAVENDISH SQ.W.

1/4" DRAWING FILE BAR.
1/2" LIVERY EQG.
DT. 1005 P. EQG.



ELEVATION TO CAVENDISH SQ.

GILBERT & CONSTANDURO
ARCHITECTS
45 HUDSON ST. N.Y.C.

A BLOCK OF FLATS DE LUXE NOW BEING BUILT IN CAVENDISH SQUARE ON THE SITE OF OLD HARCOURT HOUSE. THE ELEVATION TO THE SQUARE IS GEORGIAN, AND THE LARGE BALCONY ON THE SECOND FLOOR LEVEL GIVES AN EFFECTIVE SHADOW. THE PLANS ARE REPRESENTED ON PAGE 79.

Horace Gilbert, A.R.I.B.A., and S. Constanduros
Architects

FLATS—BRITISH AND FOREIGN

By EDWIN T. HALL, V.P.R.I.B.A.



THIRTY years ago, or perhaps forty, it was a very rare thing to see flats in London, and when they were first erected, people were with difficulty found who would occupy them; but, little by little, many began to appreciate the convenience of a small self-contained home within a larger building, under the charge of a housekeeper or porter. As time went on the demand for flats increased rapidly, and to-day they may be found in all parts of London and its suburbs, where they multiply almost, if not quite, as rapidly as the separate house. At first provision was made for the well-to-do only, but now it is for all classes. In the suburbs, wherever the speculative builder is to be found, there are many two-storied buildings containing either two or four flats of a few rooms each.

This does not refer to artizans' dwellings of the many-storied barrack type with public staircases; it is of flats for other classes of the community that I speak. The small suburban type of flat has usually its separate front door opening from a little front garden, and there is commonly a private internal staircase, having its own external entrance, leading to the upper or first-floor flat. In these buildings it is usual for the tenants of the ground floor to have the front garden as their own, while those of the upper floor have the back garden, with an external staircase leading to it. The flat sometimes contains two sitting-rooms, a small kitchen with offices, and two or perhaps three bedrooms; and these dwellings are readily let by the quarter, and sometimes for longer tenancies. To persons of very slender means they have taken the place of "living in lodgings," and, from the point of view of privacy and comfort, the change is one infinitely for the better. Such as it is, the small flat is a home, in a sense that lodgings can never be, and hundreds of

Flats—British and Foreign

young people of refined upbringing start to keep house in these simple homes, while those more advanced in years, but equally poor, are there enabled to live in pleasant surroundings.

When we come to think of the better-class flats, the speculative builder, who commonly designs the suburban houses, begins to give place to the trained architect; but we realize that architects have not yet had in London the opportunities which abound in all the large cities of Continental Europe, where the well-to-do classes mostly live in flats—houses and hotels being reserved for the very few. For instance, nearly all German houses are built on the flat plan. The “Flat” of England is the “Appartement” of France, the “Wohnung” of Germany, and so much have continental habits and those of England approximated, that the type of dwelling may now be said to be in essentials common to all. From each country, therefore, the others may learn something useful, both in design and in construction; and thus the aim of this article is partly to see in what directions evolution should be directed, and partly to give some hints on design.

It is at least probable that the acceptance of flats in England owes a good deal to the popular delight in extensive travelling, with its concomitant of living in hotels. The development of hotel life within the last half-century, or less, is remarkable. It is within our generation that nearly all the palatial hotels with which London is studded have arisen; in continental capitals there has been almost as marvellous a growth; and there is hardly an important seaside resort where vast hotels are not to be found. They thrive, one and all, while thirty years ago they would have been dismal failures.

In many of these public hotels there are flats constantly rented by rich people, who live there to be freed from the trouble of housekeeping, with its servant difficulties. The transition from life in hotels to that of residence in a flat is easy. In any case, flats have passed through the crisis of fashion and become necessary under the economic conditions of to-day. There has been much wild speculation, it is true. Many of the flats so hastily built in London seem to be fitted for no particular class of the community.

British Flats

They appeal at random to some quite indefinite public, being neither luxurious enough for the rich nor cheap enough for the immense class engaged in precarious trades and professions, a class which cannot afford higher rents than from £70 to £150 per annum. Some years ago a "fancy" rental could be obtained for any suite of rooms if it could be advertised as a flat. But competition has grown strong since then, and in future a very discreet consideration will have to be given to the requirements of different sections of the public.

Passing to another point, or series of points, what are the considerations which guide London tenants in their choice of flats?

First as to locality. In a West End thoroughfare, where the ground and possibly the first floors are so valuable for shops, the upper part of perhaps many stories will be available for flats. As a rule these do not attract families, but they are liked by bachelors, and the most favoured unit is a suite of four rooms, including one for a valet. This accommodation in the side streets of Mayfair realizes high rents. Further west and south in Bayswater, Kensington, etc., family flats over shops will attract those of limited means. In buildings exclusively devoted to residential flats of good style, there is, apparently, in all parts of the West End, an ever-increasing demand from people of considerable means who do not wish for the trouble of a separate house with a garden.

There are near Hyde Park many blocks of flats which let at rents as high as those of large houses. These are well appointed and indeed luxurious. One fine building, now in course of erection, appears to be for millionaires only. The unit in this, co-extensive with the whole storey, has a large and many-windowed hall, four reception rooms, nine bedrooms and complete offices, and the vacant rent of the flats ranges from £1,500 to £3,000 a year. (See pp. 28 and 29.)

I have noted that as a rule family residences for well-to-do people are not readily taken when over shops in a main street in London. It is strange that this objection does not hold in Vienna and Paris, where family suites in the heart of the cities are the rule.

Flats—British and Foreign

The difference appears to lie in the temperament of the peoples. In England we like to be quiet, while in France and Austria the genius of the people is for bustle, vivacity, stir and excitement.

Another difference to be noted is that in Paris the rule is to make a service staircase in addition to the principal staircase. In Vienna and London this is not usual, although there are many instances to the contrary. In a building with only one principal staircase the service staircase is a great protection against fire, and where the floors are extensive I think the service staircase should be made compulsory ; but it should be at a distance from the other, and should be next an external wall with windows in it to enable the smoke to escape in the event of fire. In some modern and handsome Parisian buildings there are stately principal staircases which are lighted by glazed partitions, or, as we call them, " borrowed lights," from the service staircase, which itself has windows. This is bad. If a fire occurred, and the flames went up one staircase, the other would be rendered useless for escape by the breaking of the glass partitions between. When there are two or more principal staircases a fire exit can be made by carrying both or all up to the roof, forming there a fire-resisting passage from one to the other, or better still, a flat fireproof roof. It is strange that in Vienna very large blocks have sometimes only one staircase, with a comparatively narrow passage leading to it from the street through the main block.

In London the reason for excluding service staircases is generally the desire to keep tradesmen's boys out of the house, and to avoid the uncontrollable " back door." Very frequently goods are transmitted from the ground floor by small hand-service lifts passing outside the kitchen window or service hutch ; and very useful and speedy lifts can be made by using bicycle wheels at top and bottom, with ball bearings, wire ropes and balanced covered cages or buckets. Apparently in Vienna in many buildings all goods come up the one staircase to the front door.

A further point to be observed is the small size of kitchens and offices in the Paris and Viennese flats ; 13 ft. by 10 ft. appears to be considered ample, and many are much less. There is no scullery, but sometimes a small pantry, with a sink attached.

Flats—British and Foreign

This, however, is by no means general, and a larder is rarer still. Small as the kitchens not unfrequently are in Vienna, it is by no means unusual to find them very handsomely fitted, the walls tiled and decorated with handsome ware.

Yet another point of dissimilarity from our practice is the fact that in Paris there is often no bedroom for the servants within the suite. In some cases the servants' bedrooms for the whole building are on the top floor, although there are many separate suites in the building. In Vienna, as a rule, one small bedroom for a servant is provided, sometimes opening only from the kitchen. I know of one handsome suite of rooms, with such a bedroom about 45 sq. ft. in area; of another with a kitchen 70 sq. ft. in area. These are not healthy. Certainly 100 square feet should be a minimum. Of course, I do not know that other rooms may not sometimes be set apart for servants, but, having regard to the few bedrooms and the size of the sitting-rooms, this does not appear to be probable. In London it is usual to house the servants within the flat, but here, as well as in Vienna, a bedroom opening out of the kitchen may still be found; and when we remember that slops are carried through the kitchen in times of sickness and of health, we see how insanitary this arrangement is.

I have mentioned that in Paris the servants of the different flats in a building are sometimes all housed together on the top floor, and that leads me to speak of the most modern practice in London, *viz.*, where the proprietors of the building not only provide attendance, but cater for all the tenants. There are some fine blocks with handsome suites of public rooms where tenants may dine and receive their guests. Table d'hôte meals are served as in hotels, or, at the tenants' option, the meals may be served in the flat, and it is stated that the cost of living in this way is as cheap as if the lady of the flat did her own housekeeping. As she is thus relieved of all the anxiety of catering, and can be assured of always having the best of cooks, with experienced waiters or waitresses, it would seem that there is likely to be an increasing demand for this type of ménage, which combines the privacy of the house with the advantage of experienced hotel management. It also simplifies the

Flats—British and French

problem of private servants by reducing the household attendants to a minimum.

For bachelor suites, public catering is somewhat different, at all events in degree, because such tenants will, as a rule, use their clubs.

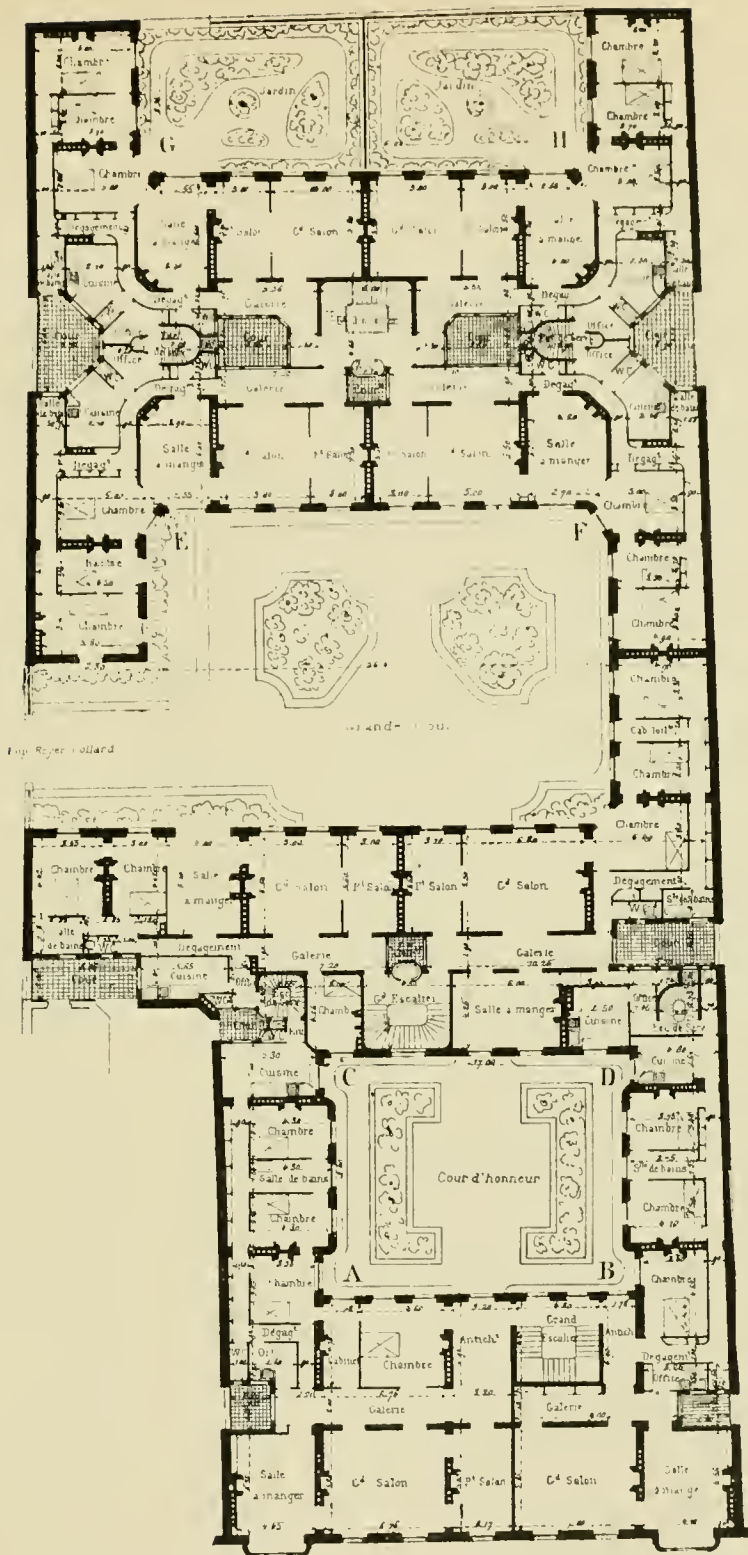
Turning back to the self-contained flat, what are the important elements of design to be considered? First, convenience of planning and internal arrangements. These will attract tenants far more than any external architectural effect. There is one very conspicuous block of flats in London where the exterior is the negation of architecture, and yet that has always been well tenanted. Given a convenient interior, any cultured person would naturally prefer to live in a building which is externally attractive; but to sacrifice the interior in any way to the exterior is a fatal error.

What is the next matter requiring attention? Let us consider the block plan. First of all, do not crowd too much building on your land. The shape and extent of the site will largely determine the block plan, but if we have a considerable area at our disposal it may be laid out with a large carriage quadrangle in the centre, as in No. 87 Boulevard St. Michel, of which M. J. Nerrot is the architect. In this the entrance is from the courtyard (p. 87).

Another type is where the main entrances are from the roadways; and there are many other methods. Enclosed quadrangles with an arched entrance permit of more land being covered than where the fourth side is left open, but the latter scheme has many other advantages. On even a comparatively small site a very pretty effect may be obtained by having a central circular carriage court, partially glass-roofed over the ground floor, the area above being open for lighting and ventilating the staircase and the rooms.

Coming to a consideration of the internal planning, a good public entrance hall on the ground floor is a *sine qua non*. The hall should be spacious, not a mere passage, but a good room, with a large, hospitable fireplace and panelled walls and ceiling. Personally I do not like marble walls, which are so frequently seen in modern blocks. They are not, I think, quite in harmony with

French Flats: Planning



Exp. Reyser - Holland

PARIS FLATS, BOULEVARD ST. MICHEL, NO. 87. SEE THE CRITICISM ON PAGE 86
M. J. NERROT, ARCHITECT

Flats—British and Foreign

domestic buildings, and I prefer the more cosy effect of a good hall like that in a country house. Of course, columns may enter into the composition with great advantage, and any scheme of colour.

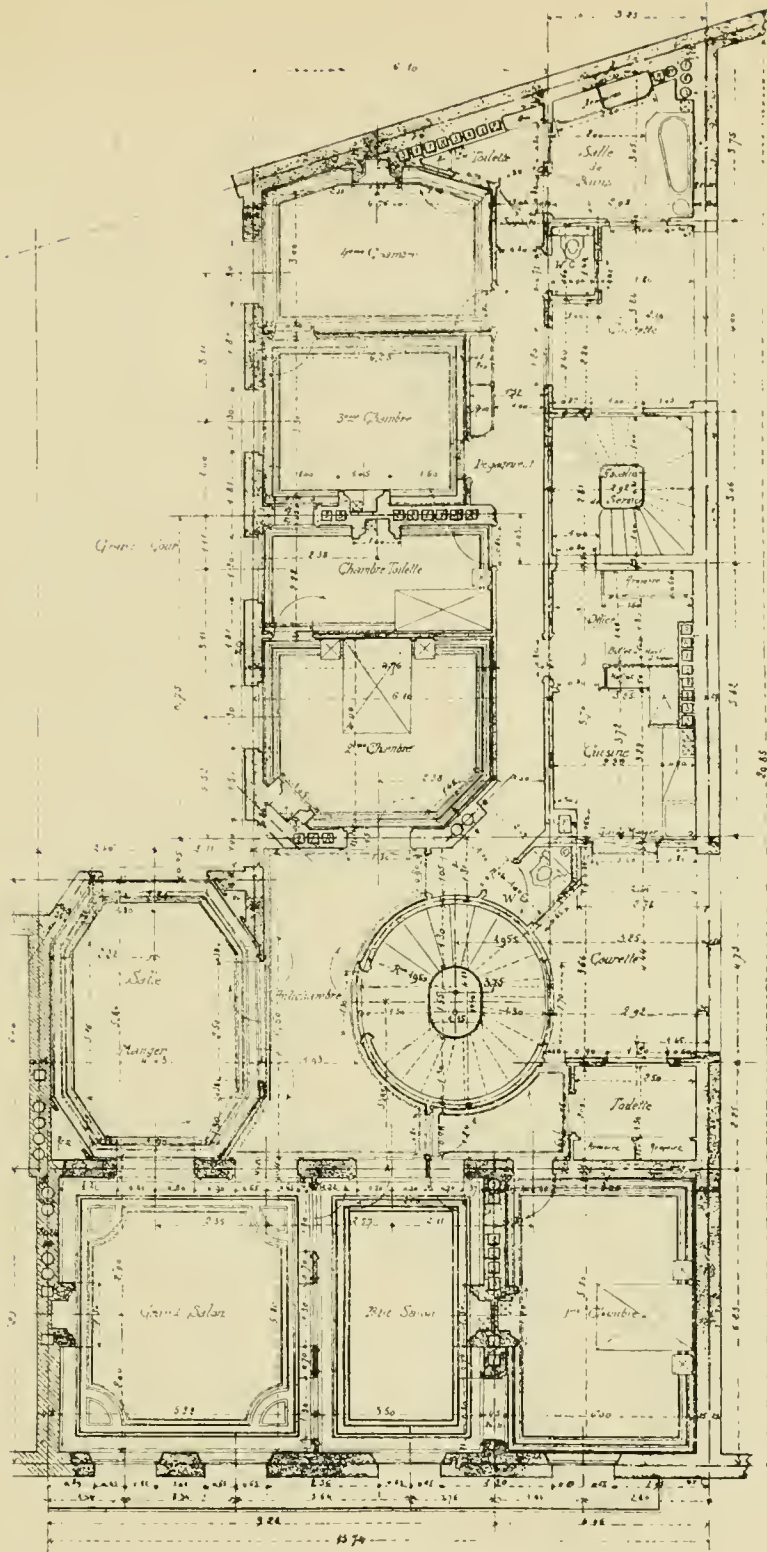
The position of the staircase must be governed by the shape of the site, but if it can be made a part of the entrance hall scheme, so much the better, as it produces an effect of spaciousness which is valuable. I would draw attention to the very general feature abroad of staircases planned as semi-circles, ellipses, or on other curved lines. The result is artistic and very pleasing, and it contrasts favourably with the straight flights of stairs in a rectangular space so frequently seen. Curved flights of stairs should not extend from floor to floor without any intermediate landing. These appear rather monotonous to me, as well as tiring and dangerous. They are, however, common in Paris.

In London, these curved staircases are discountenanced by the public authorities on the ground that in the event of fire and panic people are liable to fall in running down a staircase where the steps are not of uniform breadth. But we do lose æsthetically by such designs being tabooed.

I think the best planning, internally, is where on each floor there is but one flat off a main staircase. One flat is more private and gives an idea of not being limited by its neighbour. Of course, even with this arrangement, there may be several staircases within the building itself, and several flats on a floor. It is true that this ideal of "one staircase to one flat" is practicable only when the flats are of considerable size. When there are smaller family suites, each of but five or six rooms, one staircase may reasonably serve two suites on each floor. This gives a certain elasticity to the place, as two small suites may then be combined and let as one large one. In high buildings I think it is not desirable to have a greater number than two flats on a floor to one staircase.

The planning of the flat itself is an interesting problem. First, there should be a good and well-lighted hall, or antechamber. The reception-rooms should be readily accessible from this, the bedrooms more retired, and the offices out of sight, but handy for service to the principal rooms and to trade access.

French Flats: Planning



PARIS FLATS. RUE DECAMPS, NO. 10. SEE PAGE 90
M. POUPINEL, ARCHITECT

French Flats

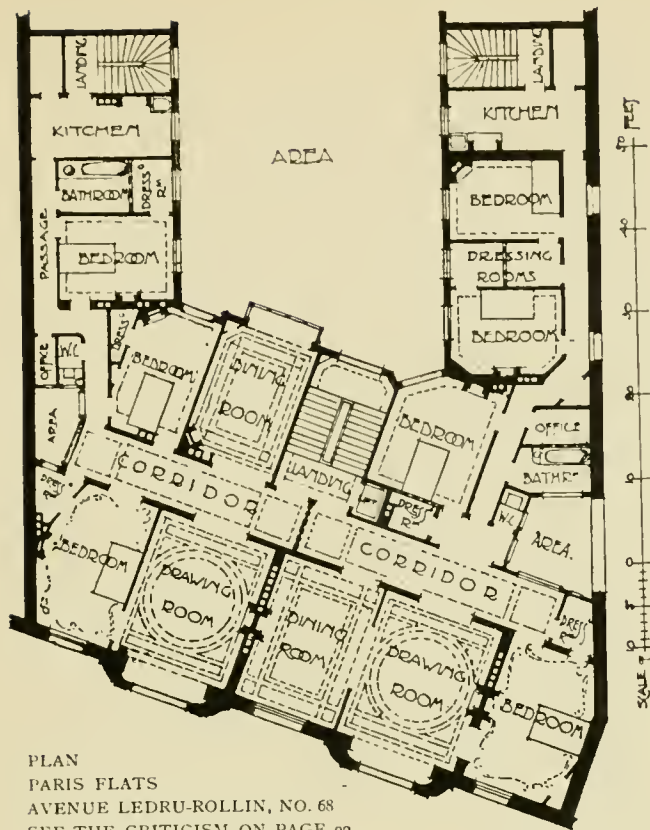
In Paris it is the general practice to make all the principal rooms *en suite*; they are connected by openings, and for receptions this has great advantages. The practice there is also very generally applied to bedrooms, but here, I think, it is not commendable. Efforts should be made to get away from a mere narrow passage hall, and to adopt some more compact plan. An octagon or a circle, a hexagon or an ellipse, will form pleasing forms, and admit of decorative treatments. The rooms, too, even in rectangular sites, need not all be square or rectangular. M. Poupinel, in his Rue Decamps, No. 10, Paris, gives an excellent plan of a flat (p. 89), interesting as a composition; the rooms being of different geometrical shapes, the passages well lighted, the whole convenient and admirably arranged. In this building we note on the ground floor an up-to-date cycle stable in a convenient position, an elliptical staircase with lift, one suite on each floor, consisting of three reception and five bedrooms, bathroom, two water-closets, a little kitchen (about 11 ft. 6 in. by 9 ft. 9 in.), with an "office," or pantry, fitted with cupboards, between it and the service staircase. There is a meat safe in the kitchen window, but no separate larder.

In the Avenue Ledru-Rollin, No. 68, M. Montalto gives a good U-shaped plan, with the quadrangle at the rear and two flats to a floor (p. 91). The site is out of square, but the planning is admirable, and the windows are large. There is one main staircase and there are two service staircases adjoining the kitchens.

Another interesting plan is that of the Boulevard Malesherbes, No. 162, with a service staircase and a passenger lift (p. 93); while the Avenue Victor Hugo, No. 167, has points of considerable interest; it is excellent in simplicity, the service staircase and the kitchen being better placed than in the last example (p. 93).

In the Avenue Victor Hugo, No. 97, by M. H. P. Nénot, we have two flats to a floor, with one central passenger staircase and lift, and another service staircase between the two kitchens of the flats. The octagon halls and dining-rooms are excellent features of the plans, and it will be noted that every bedroom has its own dressing-room (p. 92).

Flats—French and Austrian



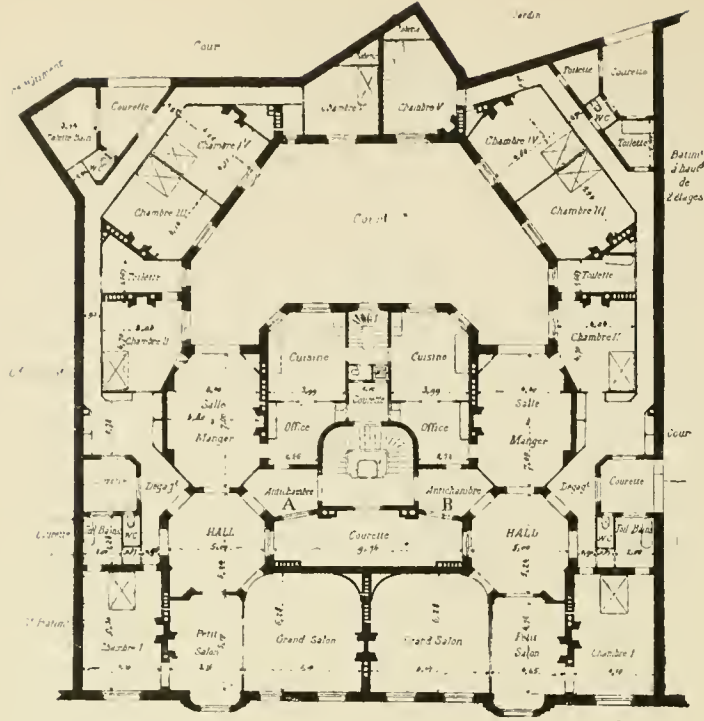
PLAN
PARIS FLATS
AVENUE LEDRU-ROLLIN, NO. 68
SEE THE CRITICISM ON PAGE 90
M. MONTALTO, ARCHITECT

There is an excellent treatment of an acute-angled small site at the corner of the Rue Montmartre and the Rue Réaumur by M. Gautrin (p. 92). The angle itself is occupied by a circular salon, the other six rooms all face the two streets; the staircase is circular, lighted from an internal court, and the passage is also well lighted. Externally the design is simple and well propor-

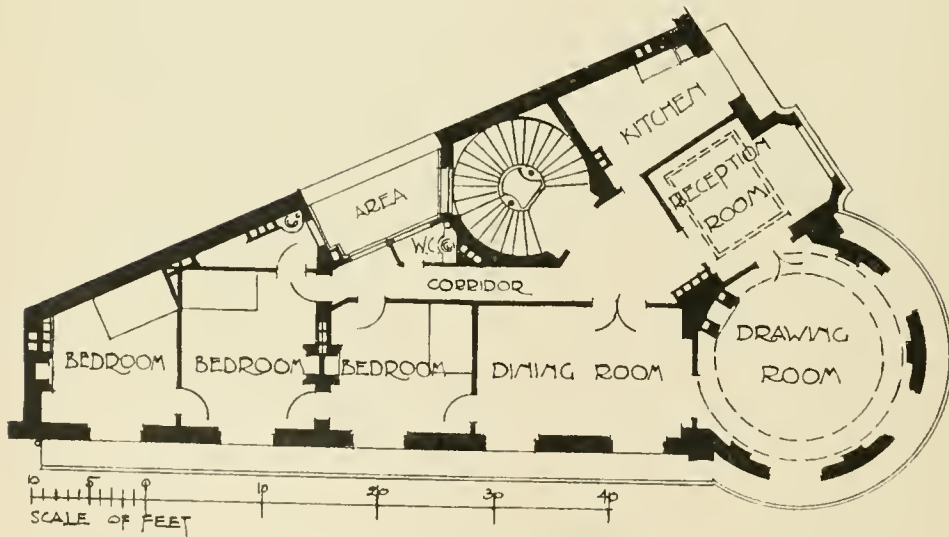
tioned the angle being surmounted by a dome. Perhaps it may be permissible to mention one of my own buildings in London with a rather awkward site (p. 35). It is a quadrant on plan at the corner of Sloane Gardens. The building contains on each floor one flat with an entrance hall, seven rooms, besides kitchen, scullery and bathroom, a larder and a wine cellar.

British visitors in Vienna will find many flats of varied interest. On a small site in the Stammgasse there is a house designed by Baron Max Ferstel. It is six stories in height, the top floor containing studios, the other floors having each a flat with five rooms, in addition to a kitchen, a larder and a servant's bedroom attached. Two nurseries are placed at the rear, with separate service from the kitchen. There is also an access from the living-room to these children's rooms, so that the mother has a ready control. The bathroom and water-closet are ventilated into a small area, but, speaking from memory, the

French Flats: Planning



MANSION FLATS, PARIS; AVENUE VICTOR HUGO, NO. 97
 SEE THE DESCRIPTION ON PAGE 90
 H. P. NÉNOT, ARCHITECT

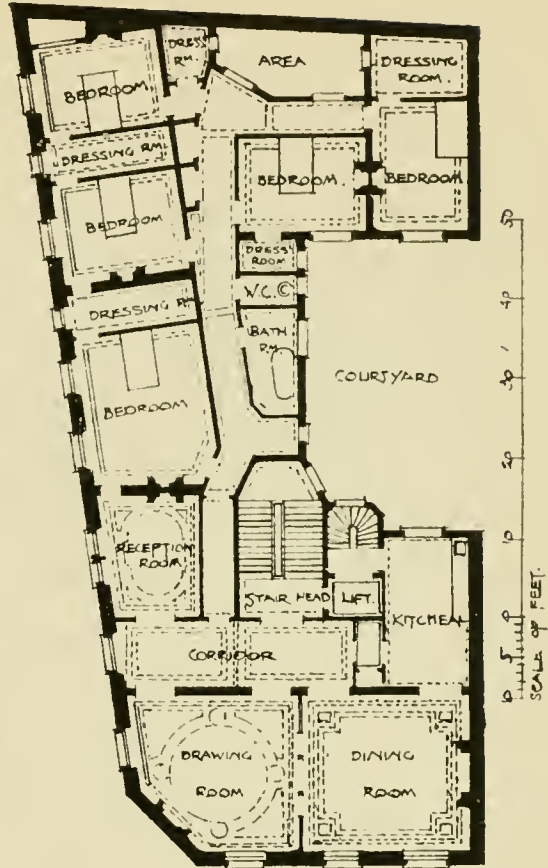


PARIS FLAT RUE RÉAUMUR, NO. 128, AT THE CORNER OF THE RUE MONTMARTRE, NO. 109
 SEE THE DESCRIPTION ON PAGE 91
 M. GAUTRIN, ARCHITECT

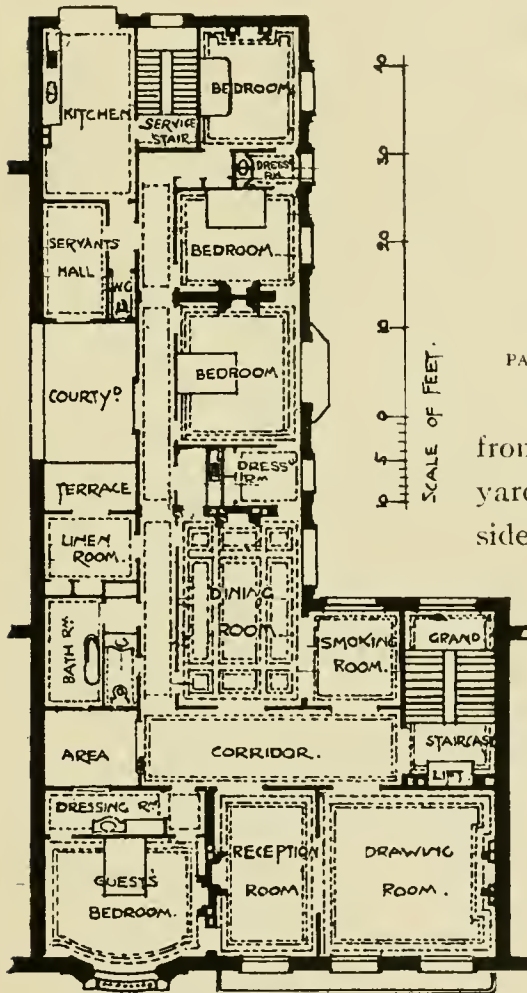
Flats: Austrian and French

bathroom is entered from the living-room, and this appears to be an undesirable feature.

An interesting plan is given (p. 94) of a large building in Vienna by Professor Carl König, the sides of which form an acute-angled triangle. It is at the corner of two streets, and has a carriage entrance in the centre of the principal



PARIS FLAT, BOULEVARD MALESHERBES, NO. 162
SEE THE CRITICISM ON PAGE 100

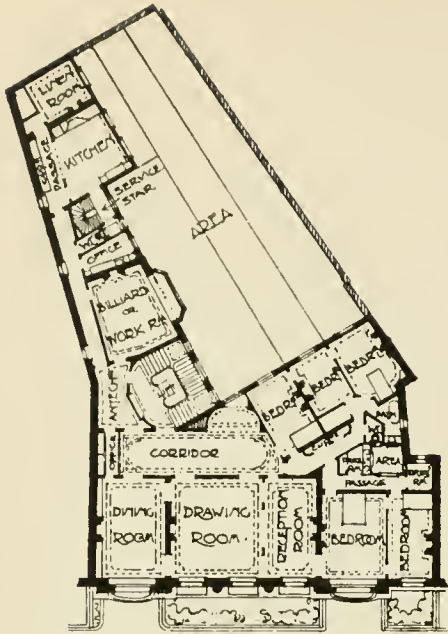


PARIS FLAT, AVENUE VICTOR HUGO, NO. 167

front, a small glass-covered courtyard, and a way through to the side street.

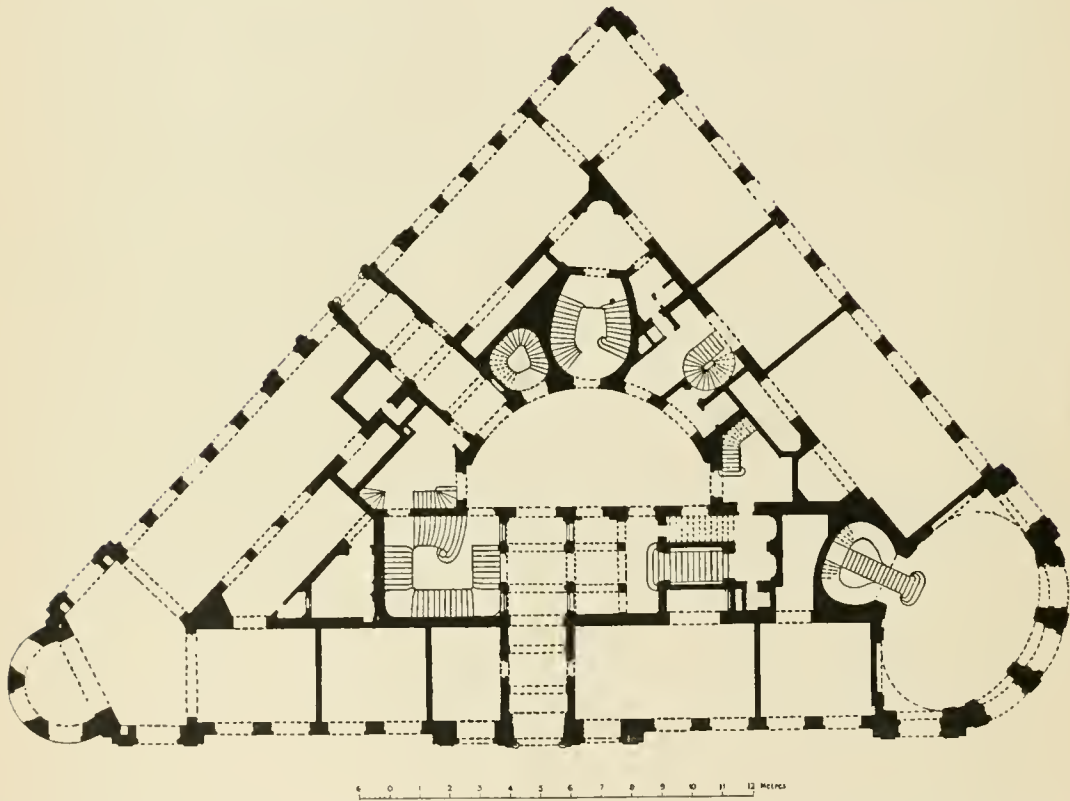
There is a stable within the main buildings entered from the courtyard. The second and third floors are divided into two complete suites of flats. Two principal staircases are carried to the mezzanine and first floor; only one of these goes up higher, and a service staircase is carried from bottom to top.

Flats: Austrian and French



PARIS FLAT:
 AVENUE D'ANTIN, NO. 39
 SEE THE CRITICISM ON PAGE 95

M. BUNEL AND M. FERNAND DUPUIS,
 ARCHITECTS



MANSION FLATS IN VIENNA

SEE THE DESCRIPTION ON PAGE 93

PROFESSOR KÖNIG, ARCHITECT

French Flats

A very difficult site is well utilized, and all parts of the building are well lighted.

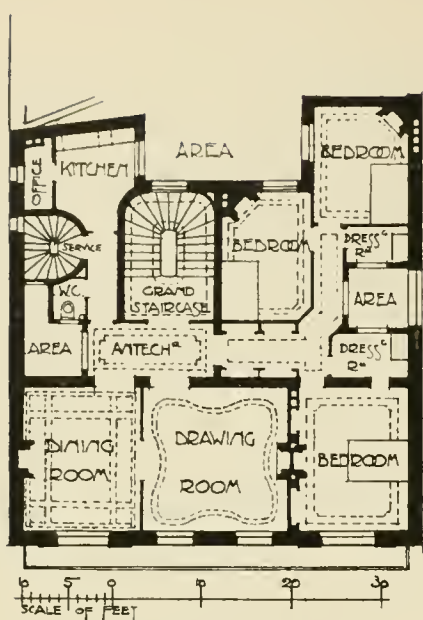
In Paris, the architecture of the apartment house has its characteristically native treatment, generally shows great refinement, and adapts itself admirably to the purpose of the buildings. But, from our British point of view, it is the French planning that appeals to us most strongly, and we cannot do better than give a few more examples of French plans.

In the Avenue d'Antin, No. 39, M. M. Bunel et Fernand Dupuis have given an ample courtyard to light the rooms, and there is an excellent corridor entrance hall, called a "galerie" in France, so treated that an awkwardly shaped area is made quite stately as an antechamber to three good reception-rooms facing the Avenue, while a fourth is lighted from the courtyard. The five bedrooms and the bathroom, etc., are in a wing apart, and the offices are at the other end of the site with a service staircase. The Courette, or "well hole," lighting the W.C. and dressing-room, is too small (p. 94).

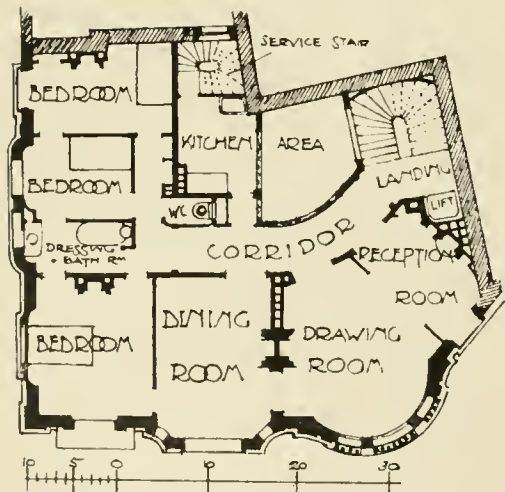
In the Chaussée de la Muette, No. 11, at the corner of the Rue Mozart, by M. Thion, there is a site almost an equilateral triangle in plan, and nearly every part is covered with the building. There are two flats on each floor and the ingenuity of the plan deserves careful attention. The halls are long corridors, not very well lighted, but otherwise the arrangement is excellent. The principal staircase is a semi-ellipse with a lift. One service staircase is so designed that, by means of a balcony crossing outside the main stairs, it can serve both suites. The reception-rooms are all *en suite* and diverse in shape (p. 97).

Rue Caumartin, No. 68, by M. Emile Garot, is an example of a narrow and very deep site laid out to great advantage ; it is divided into a front and back block, each containing a small flat. The one in front has two reception-rooms, three bedrooms, a dressing-room, one W.C., and a kitchen. There are two staircases. The rear flat has two reception-rooms, four bedrooms, a dining-room, two water-closets, and one staircase (p. 96). Rue Caulaincourt, No. 43, by M. P. Rigaud, has a nearly rectangular site (p. 98).

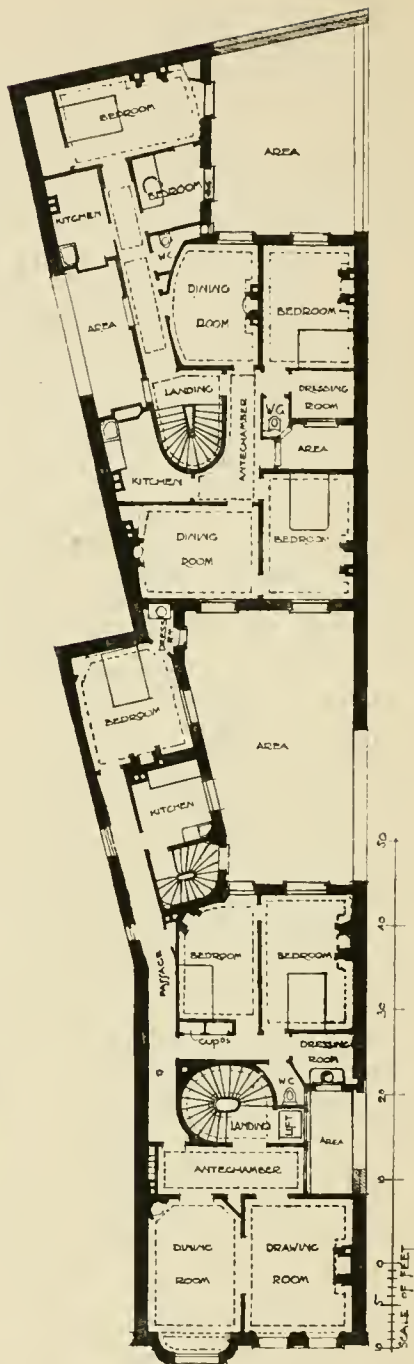
French Flats : Planning



PARIS FLAT; RUE SÉDILLOT, NO. 5
SEE THE DESCRIPTION ON PAGE 97
M. FAGOT, ARCHITECT

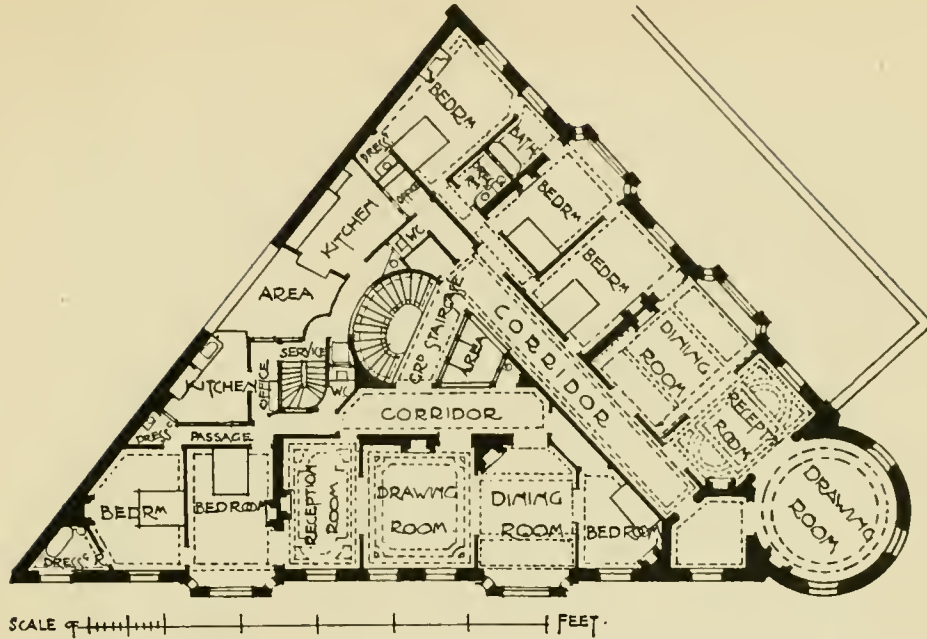


PARIS FLAT; RUE DU FAUBOURG SAINT-HONORÉ,
NO. 152, AT THE CORNER OF THE RUE DE LA
BÔETIE AND THE PASSAGE ST. PHILIPPE-DU-ROULE
SEE THE DESCRIPTION ON PAGE 97
L. CARRIER, ARCHITECT



PARIS FLATS; RUE CAUMARTIN
NO. 68, SHOWING THE TREATMENT
OF A LONG AND NARROW
SITE. SEE PAGE 95
EMILE GAROT, ARCHITECT

French Flats: Planning



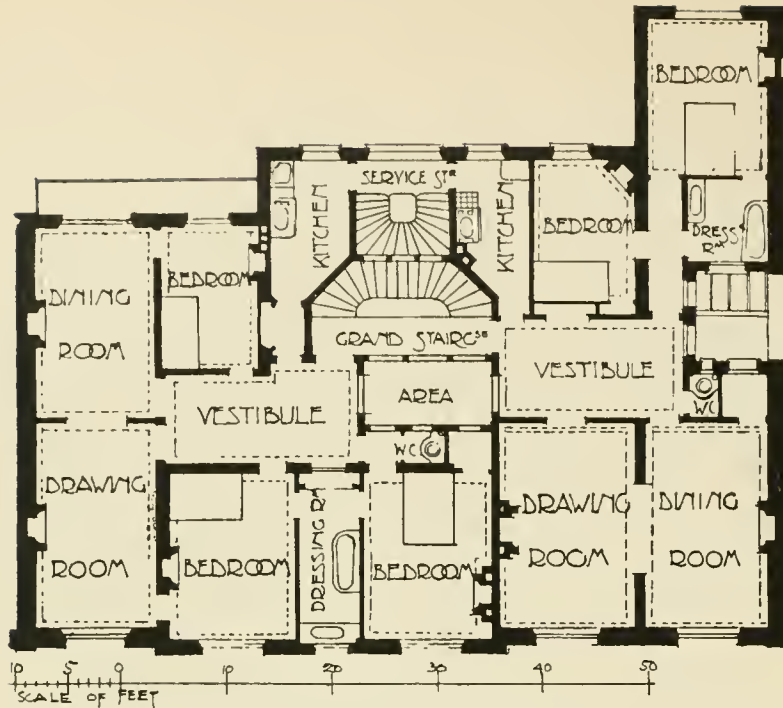
PARIS FLATS, CHAUSSÉE DE LA MUETTE, NO. 11, AT THE CORNER OF THE RUE MOZART
SEE THE DESCRIPTION ON PAGE 95
M. THION, ARCHITECT

The principal staircase is in the centre of the block, lighted by a small court and by a borrowed light from the service staircase. It gives access to two flats on each storey. Each has a rectangular hall, two reception-rooms, two bedrooms, a good bathroom, one W.C., a small kitchen, and a service staircase common to both suites.

Rue Sédillot, No. 5, by M. Fagot, is a compact plan with one "appartement" to each storey, containing a small ante-chamber, two reception-rooms, three bedrooms, two dressing-rooms, a kitchen, pantry, and one W.C. Note how cleverly the service staircase has been contrived (p. 96).

Rue du Faubourg St. Honoré, No. 152, by M. L. Carrier, is again a clever plan (p. 96), with three reception-rooms, three bedrooms, a bathroom, a kitchen, and a service staircase, its one blot being the position of the W.C. A picturesque exterior gives excellent and large windows to all rooms. Rue de Sèvres, No. 4, by A. Lafon, with one principal staircase and two flats to a storey, each with its own service staircase, differs from the usual French plan in that the two reception-rooms are separated by the entrance

French Flats: Planning



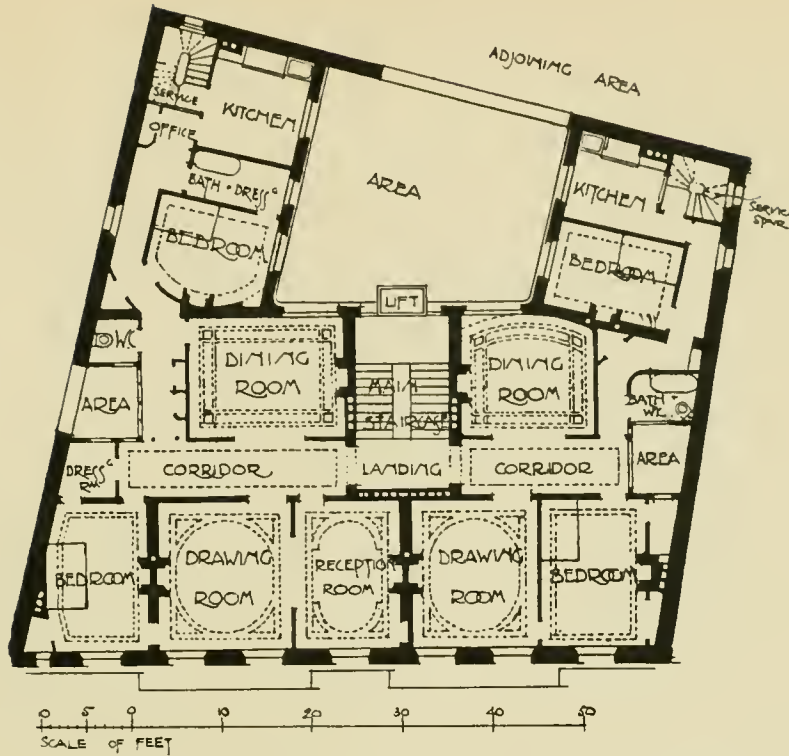
PARIS FLATS; RUE CAULAINCOURT, NO. 43. SEE THE CRITICISM ON PP. 95, 97
M. P. RIGAUD, ARCHITECT

vestibule-galerie, but it will be observed that the dining-room has a wide glazed entrance screen next the vestibule which gives a bright appearance to the whole place (p. 99). The irregular shape of the site has been well treated to give interesting shapes to the rooms without any loss of space.

Rue Danton and the Boulevard St. Germain, No. 114, by M. Blavette, is an able utilization of a very irregular site. The passages are lacking in direct light and ventilation, but otherwise the planning is excellent and very suggestive. The dignified and spacious entrance should be noted (p. 100.)

Rue du Ranelagh, No. 74, by M. Alfred Michel, is again an able treatment, both internally and externally, of an angle of two streets (p. 101). The hall and three reception-rooms form an admirable suite, well lighted. In the Rue de Vaugirard, by M. Delange, we have a corner site with two flats to a floor. In each the reception-rooms and entrance galerie are arranged *en suite* with wide openings. There is a separate service staircase to each flat with direct access to the kitchens, which are well cut-off, and there is a

French Flats: Planning



PARIS FLATS; RUE DE SÈVRES, NO. 4. A. LAFON, ARCHITECT

bathroom and W.C. to each as well as a dressing-room to each bedroom. The dressing-rooms are not all externally lighted, but there is abundance of light and air to all other parts (p. 101).

Having now given a large number of typical examples of plans showing flats of all sizes, on sites of very varied shapes, I would sum up on the subject of planning, by saying that the scheme should be interesting, bright, and above all, simple—the simpler the better. An intricate plan is nearly always ill-digested, inconvenient, and not so well lighted or ventilated as it should be.

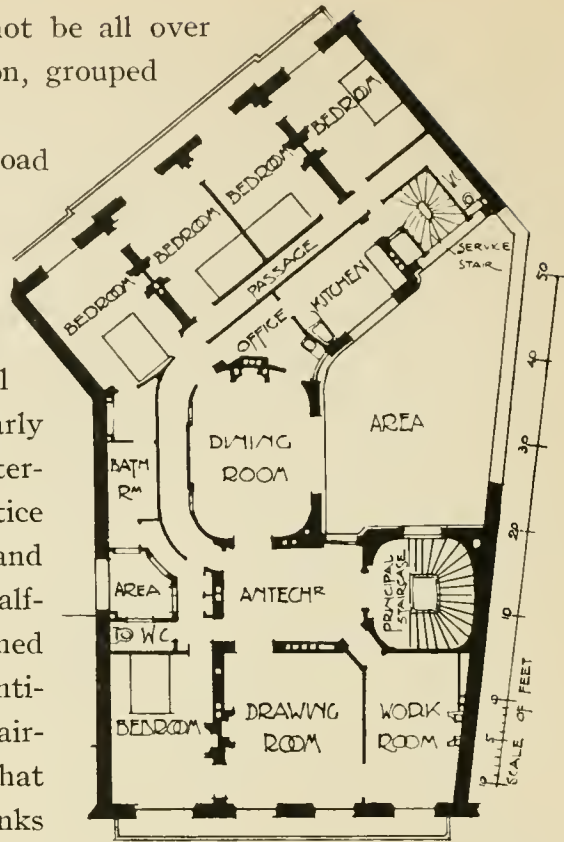
Turning to details. The following are suggestions:—

As to height of rooms, it appears to be very general to adopt about 10 to 11 ft. in clear in all three capitals. I think this ample for moderate-sized rooms; a greater height makes them appear smaller in area. I would draw attention to the large size of doorways in the Parisian examples, a feature well worthy of adoption in London. Passages should be light, and the more direct the better. Do not forget to provide ample cupboards. Baths, sinks,

Flats—British and Foreign

water-closets, etc., should not be all over the place, but, within reason, grouped near together.

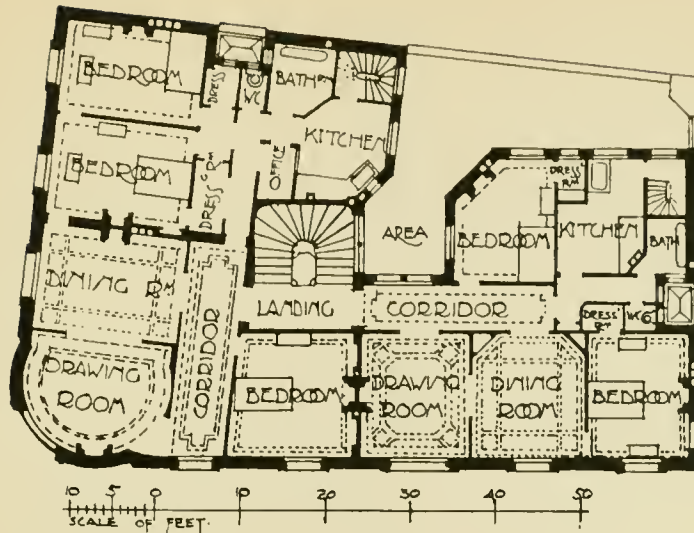
Our friends abroad are not always so particular as we are in sanitary matters; there are some bathrooms with no light and not against external walls; there are larders similarly situated, even behind water-closets; and one evil practice which obtained in England even within the last half-century, is still maintained abroad, of lighting and ventilating water-closets from staircases and passages. Here that is no longer possible, thanks to our sanitary laws, and in the most modern French and German buildings these points have received attention.



RUE DANTON AND THE BOULEVARD SAINT-GERMAIN. SEE THE CRITICISM ON PAGE 98
M. BLAVETTE, ARCHITECT

Internal staircases, however handsome they may be, with only top light and ventilation, are also to be deprecated in high buildings. These may be seen in many French buildings, but for obvious reasons illustrations are not given. Such staircases, in the event of fire, become furnace shafts, and at least get full of smoke, choking those trying to escape. Provision should also be made for a current of air through small internal areas or courts extending from the ground to the sky. These small courts are frequently and not inaptly called "well holes." Now everyone knows that the air at the bottom of a well is often so bad that a candle will not burn there. A "well hole," an area without *through* ventilation, is in a lesser degree bad in the same way; and when, as is generally the case, there are gullies at the bottom, giving off foul gases from fermenting

Flats—British and Foreign

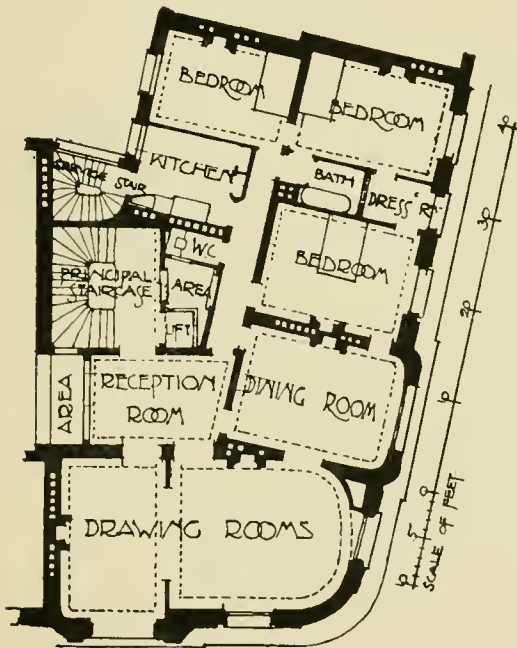


RUE DE VAUGIRARD, AT THE CORNER OF THE RUE RÉGNIER
SEE THE DESCRIPTION ON PP. 98, 99
M. DELANGLE, ARCHITECT

deposits, it will be realised that windows opening into such areas are merely inlets for poison. All such areas should be ventilated by means of an inlet of large capacity at the bottom from some road or considerable open space

where there is always movement of air going on.

Again, we, in London, are accustomed to outlet ventilators not from kitchens only, but from reception-rooms and bedrooms, but they are uncommon abroad, and the atmosphere of a stove-heated and unventilated room on the continent is something to be remembered by those accustomed to fresh air.



NO. 74, RUE DU RANELAGH, PARIS, AT THE CORNER
OF THE LYCÉE MOLIÈRE. SEE PAGE 98
ALFRED MICHEL, ARCHITECT

There is only one further point to be mentioned before I leave this hygienic branch of my subject, and that is the desirability in our cities of having large windows in our rooms, and of keeping the tops of them reasonably near to the ceiling, both for ventilation and for reflection of light—essential considerations.

Flats—British and Foreign

A subject that may profitably engage our attention for a minute or two is the construction of the floors. In all high buildings for many families, the floor should resist fire. There are now so many well-known types of combined concrete and steel floors and of armoured concrete that it appears unnecessary to describe any in detail, but a word of caution as to the finishings above and below may be of value. Frequently small fillets of wood were (and sometimes still are) laid on the concrete, and the boards nailed to the fillets. Without ventilation, however, if the floor is covered with linoleum, such fillets and the boards over them are very liable to decay from dry rot, and the same remark applies to linoleum laid on boards which are nailed direct to concrete.

Further, if wood fillets are nailed beneath a new concrete floor and a cement painted ceiling is attached, the wood is almost certain to be affected by dry rot. To get over the difficulty regarding floors where these are intended to be covered, the surface of the concrete of the upper or suspended floors may be trowelled with cement, and covered with linoleum, either plain or ornamental. At once a furnished appearance is given to the floor, and rugs or carpets look well on it. The material is pleasant to the tread, it is not so resonant as wood, and there are no joints in which vermin may harbour. When the concrete is on the solid earth a floor should not be treated in this way.

The external design of buildings is a more difficult subject, because taste largely enters into the question. There are, however, certain governing factors which must be taken into account. Owing, for instance, to commercial and sanitary requirements, all rooms in flats must be equally well lighted, and in high buildings it is structurally desirable to get voids over voids, the very general result being that windows are required of practically the same size on each floor. Gothic, except in its latest English style, has not been attended with great success, and practically everywhere some branch or phase of Renaissance has become more or less the accepted basis of design. I have used the word Renaissance in a wide sense, because, while some have introduced the normal Italian features, others have broken quite away from them.

Flats—British and Foreign

L'Art Nouveau has been applied, not to furniture only, but to houses, and in Austria this style is, I understand, known as the "Secession" style. There are many examples of it in Vienna, and one may refer to the Romahof, erected a few years ago by Professor Julius Deininger. The treatment of the exterior was original, with sculptured figures on the angles of the bays, panelled pilasters, with masks and long pendent ribbons, a coved floral cornice without architrave or necking, and a modelled surface treatment of growing trees. Another example is Professor Otto Wagner's house in the Magdalenenstrasse, Vienna, with its pavilion on the top storey outlined by pillars, on which an effect of plain and rusticated courses is produced by a decorative treatment of growing foliage. The principal elevation is covered by an elaborate surface decoration in colours.

Where a brick treatment is desired the old Dutch and North German buildings are well worthy of study. Those of Holland are familiar to many, but at Dantzic there are some early 17th century domestic buildings with suggestive detail, while Hanover, Hameln and many other towns further south, to say nothing of Nürnberg and Rothenburg, may stimulate many architects in their designs and enable them to give new interest and variety to our Metropolis.

In concluding this article, it remains for me to express the hope that the selection of plans, showing how various architects have dealt with sites of all shapes, may assist those who have difficult site problems to solve. The reproduction of the French designs has been kindly sanctioned by M. Besniée-Delahaye, Director of "La Réforme du Batiment," whose publications have so much interest and so much value that they should be studied carefully by British architects. At the present time in Europe there is a welcome reciprocity of exchange in the matter of design; architects study the work done in other countries besides their own, borrowing hints here and there; and this fact proves that ours is a period of Renaissance,—it does not owe all its chances of progress to the isolated individualities of a few exceptional men.

EDWIN T. HALL.

URBAN HOUSES AND COTTAGE HOMES

By GERALD C. HORSLEY, F.R.I.B.A.



WHEN a complete history shall be written of English architecture during the nineteenth century and the early part of the twentieth, the story of the "Gothic Revival" will be an interesting theme. This movement had its beginning about the middle of the nineteenth century, and its influence was great upon the building of English houses.

At that time Architecture, Painting, and Sculpture, more or less with one accord, broke away from many formalisms and customs which had become nothing more than attenuated and dying survivals, of the great principles belonging to the Renaissance. This change, this desertion from the old classic tradition, was common to all the arts, but in architecture it was very thorough. Long years of devotion to the "Italian manner," introduced into England at the Renaissance in the sixteenth century, had led to an extraordinary decline and neglect of the old Gothic Art of England, which, by most people for nearly 300 years, was regarded as an expression of the Dark Ages, an idolatrous religion, and much barbarism. Time, however, was to have its revenge.

The classic tradition in England had become stereotyped and lifeless, for the fine work of Wren and his immediate successors was not worthily followed up. With the exception of the work of a few architects of the eighteenth and nineteenth centuries, like Sir William Chambers and Professor Cockerell, whose designs were as scholarly as they were noble and artistic, the national output in architecture struck the imagination coldly; the soul in it was as good as dead; the form but feebly expressed its origin in the living days of the Renaissance. Thus the times were ripe for development. Literature had already sounded a note of change, the old classic ideal gave way to a passion for Romance; which England was told

Urban Houses and Cottage Homes

she should seek in her Gothic Art, where true inspiration awaited her. The reasons for this departure from the classic tradition need not detain us at any length, because our purpose here is to consider the effect which the movement had, along with other and more modern conditions, upon the design of our town and country houses.

But we should note the fact that the complete decline of the classic tradition was peculiar to England, and in this we have an indication of one of its principal causes. The influence of literature on the Continent was equally towards a revival of sentiment and romance ; and a growing appreciation and knowledge of ancient Gothic work became general ; but architecture there was supported by a system of training so thorough and so intelligent that a complete desertion from classic traditions was unnecessary. This was the case in France where Architecture in the middle of the nineteenth century developed as a closely-reasoned and profoundly studied art, while it was essentially modern in character. As the art of Architecture demands for its success a widespread initiative and a long course of study, we may account for the decline of the classic tradition in England by the fact that advanced study was not so well organized at that time, nor so easy to obtain, as it was in France ; and probably it was chiefly because of its distinct and insular character that the Gothic Revival in England impressed itself so deeply on British Art, and marked at a critical time in many ways a healthy departure from an outworn creed.

The honesty of the movement was the secret of its success. An ardent attempt was made to return to the older English principles in design and workmanship ; and in this, certainly to many artists, there was something of repentance. Any form of Greek, Roman, or Renaissance design became anathema to them ; and when they toiled to justify a system of art based upon a reading of Gothic principles, their stubborn labour assumed the nature of a hair-shirt put on and worn as a penance for their past neglect.

The weakness of the movement—which caused it, later on, to give way to the wider and more open views held at present—lay in a narrowness of outlook arising from a too-earnest acceptance and study of this one form of art to the exclusion of all

Urban Houses and Cottage Homes

others ; and further, in the disastrous effect upon artistic progress caused by the attempt to reproduce some of its forms and details by mere imitation. Yet, so thorough and so sincere were the leaders in the movement that great things were done by them. Out of a long list of notable works it is sufficient to instance the Houses of Parliament, by Barry and Pugin, and All Saints, Margaret Street, by Butterfield.

An exalted enthusiasm animated Pugin, Burges, Butterfield, Ruskin, and many others, who, though some grave mistakes were made, strove for the advancement of English Architecture, and left their country a possession telling of a high aim and a great endeavour.

It is interesting to trace the effect which this Gothic Revival has had upon our domestic architecture. Foremost among its aims we may place the recognition of the craftsman's position and the study and proper use of building materials.

The first was the outcome of considerations which showed that in old times the Master Builder was the principal craftsman of the work in hand, whether it were Cathedral, Abbey, Church, Castle or Manor House, and that his subordinates, although less skilful, were so in degree only ; as a consequence of this, the utmost importance was given, by the leaders of the Gothic Revival, to all matters of detail, and to all craftsmanship. This led to the foundation of workshops and schools for the training of the craftsmen, and for the carrying out of good work in building, or in the decoration of buildings. Several of these workshops and schools are still flourishing, and their number and efficiency have greatly increased in recent years.

The earlier foundations contributed not a little to the formation of the modern school of English art, and particularly of the school of English sculpture, which is closely allied to architecture.

So excellent and so thorough has this general craft-training become, that good craftsmanship for our homes, in stone, wood, brick, plaster, or metal, is now generally attainable ; and as any important departure in art, or honest effort to improve one

Urban Houses and Cottage Homes

branch of art, cannot take place without affecting the whole artistic system, so this recognition of the claims of the craftsman has led to a thorough study and understanding of the materials which he employs. It has become an accepted fact in building that no effort should be spared to ensure that all work, in whatever material it is executed, should be carried out in a way which experience shows to be best adapted to the material itself; and that artistic effect is given by the right use and combination of materials and by an appreciation of their natural colour and texture.

For these two necessary principles, therefore: (1) the recognition of the craftsman, and (2) the recognition of the value and proper use of materials, both of which have had an immense effect upon our architecture, we have, in great measure, to thank the Gothic Revival. Naturally other influences have since arisen, and have broadened the whole outlook; and once again the architecture of the English Renaissance has become a recognised educational force of the highest importance. We acknowledge now, in a manner of which the Gothic Revivalist was incapable, the genius of Sir Christopher Wren, and of some of his followers, because it expresses in a perfectly natural manner the change from a mediæval to a modern England. In looking at a modern and well-designed house, whether in the town or the country, it is interesting to note how the study of the directness and simplicity of the Renaissance ideal has combined with the reverence for craftsmanship and right materials which belongs more properly to the Gothic Revivalists.

The considerations which determine the form and plan of a town house are not necessarily the same as those which suggest the form of a country house. The plan of a town house is concentrated; its elevation should be of a stately character, for a town should be a stately place, where the ground plan, consisting of the direction of its streets, their width, and terminations, the position of "squares," open spaces, or parks, should all be carefully considered and designed in relation to the position of the town itself.

A city laid out on lines of a definite artistic character would at once give a guide to the type of house which should be

Urban Houses and Cottage Homes

built in any part of it. Towns of this class are few ; but, happily for us, a house of superlative excellence may be built in a road of small artistic plan.

Those by Mr. Horace Field in Westminster, in Great College Street, and Cowley Street (pp. 123 and 124), are admirable ; and together with Estcourt House in Kensington Palace Gardens, by Mr. E. P. Warren, illustrated on page 121, have just the quality of stateliness appropriate to a town house, while the East Gate Hotel at Oxford, also by Mr. Warren, suggests that concentration in plan which ought equally to characterise it (p. 137).

Splendid palaces in Genoa, in Florence, and in Rome, frequently stand in streets, which are little more than survivals of the mediæval lanes of those cities. Here in England, unluckily, there are but few instances of finely planned towns. Some parts of London, like Bloomsbury, Regent Street, Portland Place, Waterloo Place, and a few of the streets adjoining them, show care and intelligence in the ground plan. But London's irreparable loss in becoming a really well-planned city dates back to the great fire of 1666, when the authorities of the day, with a lamentable want of foresight, refused to accept the plans of Sir Christopher Wren for the new laying-out and rebuilding of the City. London was rebuilt upon the old mediæval foundations, with the crooked streets which have ever since caused inconvenience to the millions using them.

We have in that part of the City of Bath which was built in the eighteenth century, a fine example of good planning and design ; and it is satisfactory to note that the new Garden Cities are planned on definite lines, with an eye to the final artistic effect of the scheme, while a certain supervision is kept over the designs of houses to be erected. This artistic control has, however, only a limited range, being altogether overshadowed by the free opportunity which has been given to the purely commercial side of building, whose exponent, the "speculative builder," has ruined many an English town and much fair country. At his bidding towns and suburbs have sprung up devoid of any intelligent or artistic qualities in ground plan or in elevation ; and it is impossible to estimate the national loss in "morale" for the generations of

Urban Houses and Cottage Homes

inhabitants who must, whether they like it or not, dwell in these mean houses in still meaner streets.

Our cities are daily throwing out such streets into fields and lanes worthy of a better fate. If houses are wanted let them at least be built in streets and squares laid out on intelligent lines. Where expense is an object, the houses should be simple and plain throughout, but well-proportioned and full of that character which a good design alone can give. The houses designed by Mr. Norman Shaw on the Chelsea Embankment, in Cadogan Square, and in Kensington; by Mr. Philip Webb in Kensington and Chelsea; by Mr. Ernest George in Harrington and Collingham Gardens, South Kensington, all serve by their admirable example to prevent the whole of modern London from being swamped by the speculative builders' degraded work. These houses excel in careful planning. In addition to an original and striking treatment of the principal rooms, and of the arrangements for convenient service and comfort of the inhabitants, a feature in all of them is the excellent way in which an Entrance Hall, spacious and well lit, is included in the general scheme. In the best and most successful examples this Entrance Hall is a well-proportioned room, not necessarily large or lofty, but creating a sense of space, which leads the mind to expect a thoughtfully-designed dwelling. A hall of this type gives agreeable access to the principal rooms, either directly or by means of staircases; it is usually not of any great height, so that a pleasant contrast is secured between it and the reception rooms, which would in most cases be more lofty. This contrast of height is an effective part of the design of a house.

The plans of the houses in Basil Street, Brompton, by Mr. Arnold Mitchell, show the importance attached to the provision of an Entrance Hall in a modern town house (see the colour-plate between pp. 120-121); and further attention is called to this point by interior views of the entrance halls at Cowley Street, by Mr. Field (p. 123), at Estcourt House, by Mr. Warren (p. 122), at 78, Upper Berkeley Street, by Mr. Walter Cave (p. 129), and in Hollycroft Avenue, Hampstead, by Mr. Guy Dawber (p. 126).

In regard to the construction of town houses, the

Urban Houses and Cottage Homes

Parliamentary Building Acts and different Urban Building Bye-laws have limited the use of materials chiefly to those of an incombustible nature. Although many of these bye-laws are undoubtedly wise and necessary, some of them proved to be as uncalled-for as they were vexatious ; and when these were repealed in 1894, they had already done a great deal of harm to design. For instance, during many years prior to 1894, it was necessary to obtain special permission before the doors and window frames of a house could be built flush, or nearly flush, with the brick or stone walls. The woodwork had to be buried behind a brick reveal or recess. This may appear a small matter, but the illustrations in this book show that the happy effects produced depend greatly upon the window frames being clearly seen, instead of being sunk and hidden within the walls. Contrasts in colour and material are invaluable, as between brick-work and white painted wood.

This treatment of wood and brick was common in the eighteenth century, and it was largely responsible for the beauty of the old brick houses of that period.

It was on the pretext that the exposure of woodwork in this way would assist the spreading of fire, in case of a conflagration, that this manner of building was forbidden in London for many years, before the passing of the present Building Act of 1894.

The position, the history, and the customs of every town, impose a certain character upon its architecture. Though stone is stone and brick is brick all the world over, yet results of a distinctive character are produced, partly by differences of atmosphere and partly by the variations which exist in the colour and texture of materials in different places. For instance, a house in Aberdeen would probably vary from a house in London. This is a question of local character founded upon local training and tradition, but of course liable to be upset by the introduction of some totally new and different fashion, which may prove to be powerful enough permanently to alter the ancient character of the place, and although sometimes this may be an improvement it very often has a vulgarizing tendency.

In the country it is very important to respect local

Urban Houses and Cottage Homes

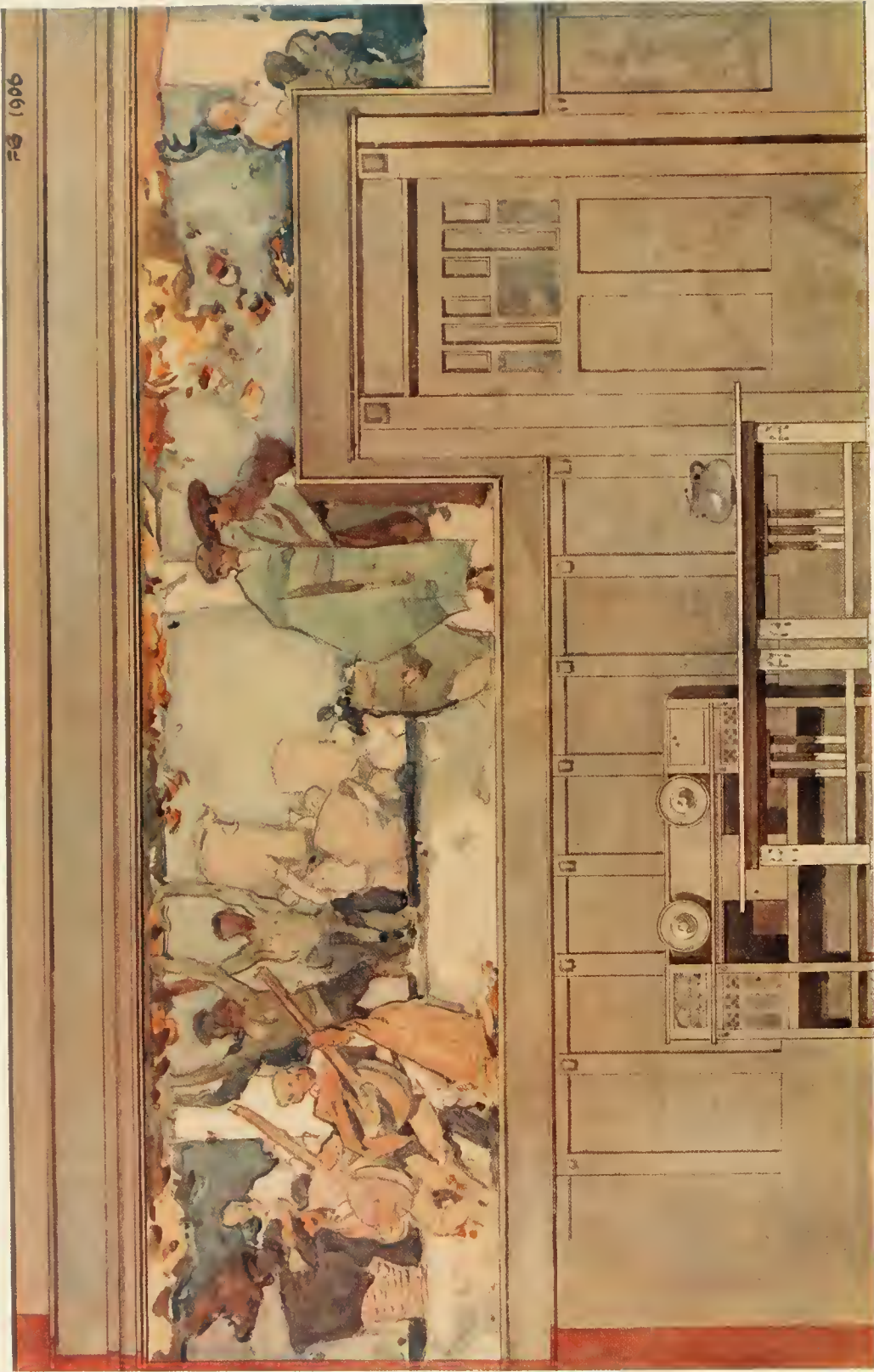
influences, particularly in the case of the cottage and smaller house. Here one of the chief objects to be aimed at is that the house shall appear to belong to the country itself, while the garden, in its design, must be in sympathy both with the dwelling and with the surrounding country. A cottage in the Lake District would have walls of local gray stone and a roof of Westmoreland slates, while in Kent or Sussex it would naturally be built of red or brown brick, or of sandstone, with red hand-made roofing and hanging tiles. It would be incongruous to build in a Kentish village a square stone house with a slate roof, while such a house would look quite well in North Wales.

Aspect and position of the site must control the disposition of the plan. On page 147, in Spring Bank Cottage, near Dorking, by Messrs. Smith & Brewer, we have a small house placed at the curve of a road, and it will be noticed in the plan how the lines of the house adapt themselves to the peculiar shape of the site. The entrance is conveniently placed in the centre of the curve, thus making the most of the space, and allowing the architects to spare the two large trees, which are utilized to mark the limits of the forecourt.

We find this same respect for the natural features of a site in "The Dover," Arundel, where the fine ilex trees take their place quite naturally in the new order of things (p. 153).

The illustration of a house at Branley, designed by Mr. E. L. Lutyens, is an admirable instance of the treatment of a long and narrow site. The way the garden is arranged on the sloping ground is very instructive and interesting (see colour-plate facing p. 140).

It is remarkable to notice in recent English houses the immense improvement which has taken place in plan and elevation within the last thirty years. The smaller country house no longer suggests a miserable reproduction in miniature of a stately Italian Villa, or a dull imitation of a Swiss Châlet. The spirit in the genuine and straightforward type of building which we possess in our old farm and manor houses has been studied to advantage. The small houses by Mr. W. Curtis Green, at Grayswood, Haslemere, and Netherton, S. Devon, (pp. 155-158), are eloquent of the influence



SKETCH FOR A PORTION OF THE DINING-ROOM, PALAZZO REZZONICO, VENICE. THE WOODWORK IS OF GREY OAK INLAID WITH EBONY AND BOX,
A PAINTED FRIEZE

Frank Brangwyn, A.R.A., Painter & Designer



SKETCH FOR A PORTION OF THE DINING-ROOM, PALAZZO REZZONICO, VENICE. MATERIALS: GREY OAK INLAID WITH EBONY, PAINTED PANELS, THE FIREPLACE OF MARBLE AND STEEL.

Frank Brangwyn, A.R.A., Painter & Designer

Urban Houses and Cottage Homes

of the Kentish and South Country farm-houses. In plan, also, the often pretentious entrance and the ill-formed "reception rooms" of the old-time "villa," have given place to the roomy porch and well-planned living-room.

Several views of living rooms are published in the following pages, notably those by Messrs. Barry Parker and Raymond Unwin, Mr. Sutcliffe and Messrs. Cossins, Peacock and Bewlay. These rooms give space in a home, performing the office so long discharged by the "Hall" or "House Place" of earlier times. In addition to that they give opportunity for a special treatment, which is not only useful, but often picturesque.

Again, we place a just value to-day on the saving and proper utilization of every foot of space in the different stories, and with due care the living rooms are planned on the sunny side of a house, while the cooler or northern side is kept for the kitchen and its offices. As to the many questions of drainage and sanitary science, of water supply, etc., they all receive the utmost attention; but we should remember in this connection that a good deal remains to be done in the reform of some bye-laws in the country, by which building operations are controlled in many parts of rural England. Important as it is to have local regulations relating to details which are necessary to health, these bye-laws are frequently ill-adapted to country houses, because the authorities in many rural districts have adopted bye-laws which were drawn up originally for urban purposes only. To this fact we owe many anomalies. For instance, it is forbidden in many districts to build a weather-boarded house of the Kentish type, which, if properly constructed, is a good and useful form of building. Fortunately the influence of the Local Government Board, in its new Model Bye-laws, is on the side of reform, and a removal of many inapplicable and useless restrictions is to be hoped for in the near future.

The illustration of the Mill House at Four Elms (p. 143), shows alterations and additions to a kind of small house which was very common some fifty or more years ago. It belongs to the square type of house, having the principal door in the centre of the entrance front, admitting to a passage hall, with the staircase

Urban Houses and Cottage Homes

immediately facing the door ; right and left are the two sitting rooms, and behind them the kitchen, and scullery or wash-house. To adapt this house to the requirements of a week-end or summer cottage, the old dining-room was made into the entrance hall, entered from a new porch, and a large drawing-room was added at the side, which the natural slope of the site allowed to be more lofty than the other ground-floor rooms. The kitchen and scullery at the back were turned into the pantry and dining-room respectively, and a new kitchen, scullery and servants' offices were built out, as a one-storey addition at the back. The shape of the site imposed the lines of this new wing ; but a more or less detached addition was thus obtained for the use of the servants, an advantage in many ways in a small house.

With the great number of different materials available for building, it is impossible to lay down any hard or fast rules for their employment. It will, however, be generally conceded that the really successful cottage home, or small house, is usually the one which is built of the materials which are more or less native to the locality in which it is placed. Further, the number of the materials used should be kept within strict limits. For instance, if a small house is to be built of bricks and tiles, or of stone and slate, avoid, unless there is some extraordinarily good reason, introducing a gable of " half-timber " work, or a wing in roughcast. If a house is to be roughcast, it is better all roughcast, or roughcast below and tiled above.

In the garden surrounding the house let the terrace be wide, and all steps easy ; if there is a lawn it should be as large as possible, and the paths should be so planned as to lead straight to their objective, having regard to the lines of the house, and without any unnecessary meandering. Briefly, in order that the two may be in perfect sympathy, the lines of the garden near the house should be formal, just as the lines of the house are formal ; the ordinary " landscape garden " close to a house is in harmony only with the cottage ornée, a type of dwelling which, happily, is no longer built. It is difficult in such a case to say which is the more inartistic, the house or the garden.

Urban Houses and Cottage Homes

In the interior of a house, many things go to make up the success or failure of its rooms. Their disposition and their relation to the hall, landings and passages, are matters of actual planning in the first instance ; and this applies also to many questions of detail in each room, such as its proportions, the position of its doors, windows and fireplace, and the treatment of the floor, walls, ceiling and woodwork. Each one of these details has an influence, either pleasant or the reverse, on all who enter or use the room ; and this influence is not so much a matter of physical comfort as of mental impression. The final effect of a room, however, is not completely achieved until it has been furnished. Of all these many details which go to make a successful room, few perhaps are of such importance as the treatment of the walls, and the disposition of the furniture. As to the walls they are usually either painted or distempered, papered or panelled. In the illustrations on pages 127 and 128, showing the interiors of some rooms in a small London house, the walls are painted a light cream colour. As the woodwork of the rooms, including the borders of the floors, is also painted creamy white, and the ceilings are white-washed, the resulting effect is light and spacious. The nearly white walls form an excellent background for pictures and prints, while the painted surface is easy to keep clean. A room with walls of a plain light colour never looks smaller than it is ; on the contrary, though the enclosing walls retain their expression of solidity the room looks larger, and makes an admirable setting for furniture and coloured hangings. Bright and full colours look remarkably well in such conditions. For instance, the full value in colour of a quiet blue felt, forming an under carpet to Persian rugs, is obtained by contrast to the white painted edges of a wood floor ; and the colours of flowers and of china, of brass and copper, or of deep mahogany or oak, are accentuated by the light colour of their surroundings.

If there is success, there is also a simplicity in this form of wall treatment, which will be appreciated by every one who has spent some time in choosing papers for the rooms of a house ; for there is a difficulty, when looking over many patterns, in realizing what effect a paper will have when hung, and also in deciding upon the

Urban Houses and Cottage Homes

colour which would be most appropriate for the room. Yet wall papers cannot be condemned because this difficulty exists. Many papers are beautiful, but the reason of the difficulty in their selection frequently lies in the design being too large in pattern, and too assertive in colour for a small house.

Qualities of this kind destroy what is, after all, the chief purpose of a wall-paper, *viz.*, to form a background of a well-designed pattern tinted in good colour to the pictures and drawings and furniture in a room. This is not to say that the pattern should be so dull and uninteresting as to be monotonous; but a paper tinted in deep colours, or one with the design represented in strong light and shade, will be out of keeping with any picture or drawing, and will rob the walls on which it is hung of every appearance of solidity. Again, if the pattern is too large, the sense of scale between the walls and the furniture is entirely lost.

While it is desirable, for good reasons, that a wall-paper should be quiet and restrained in general effect, it is essential that the pattern should be well drawn and the colour good. If these conditions are followed, the question whether the colour be red, blue, green or yellow is not a matter of the chiefest importance. One good colour will, as a rule, go well with another. Lastly, it should be borne in mind that the room probably does not exist in small houses that will bear upon its walls a dado, "filling" and frieze. "Filling," let me say, is a trade expression, and means the paper or decoration covering the space between the dado and the frieze.

If the paper does not cover all the wall surface, there should be either a dado and a paper above, as in the Coffee Room of the East Gate Hotel Oxford, by Mr. E. P. Warren (p. 137), or most of the wall may be hung with paper or some fabric, with a plain frieze placed above it, as in the drawing-room by Mr. A. Paterson (page 134). But in rooms of little height it is better that the paper should cover the whole of the wall surface.

The most attractive of all the different ways of treating the walls of a room is probably to panel them, or to hang them with tapestry. We may dismiss the latter proceeding as one generally

Urban Houses and Cottage Homes

impossible in a small house ; though one piece of beautiful tapestry is not difficult to acquire, while its decorative value when hung upon a plain white wall, or on the wall surface above some wood panelling, cannot be estimated too highly.

The panelled wall is more easily attained ; it may be of deal, painted white or green, the panels being plain and square as in the rooms by Mr. Cave (pp. 129, 130, 131, 132) ; or else moulded or with raised panels of that charming and peculiarly English type, as in the Hall of Estcourt House, illustrated on page 122. Another type, admirably proportioned to suit a wide room with an arched ceiling of modelled plaster, is seen in the drawing-room of Mr. W. H. Brierley's Yorkshire home (p. 135), and there is also an excellent treatment of panelling in hard wood, unpainted, in the hall of the same house (p. 136).

In the dining-room of the Palazzo Rezzonico, Venice, by Mr. Frank Brangwyn, A.R.A., of which two colour plates are given, we have a treatment of panelling and woodwork which is all the artist's own ; and it depends for its fulfilment upon a splendid frieze of painted subjects. The scheme, individual though it is, recalls, in its arrangement of panelling below and pictures above, the beautiful rooms at Venice of San Giorgio dei Schiavoni, by Carpaccio, and the exquisite cabinet built by Isotta da Rimini at Mantua to receive the pictures by Mantegna.

Probably no wall surface decoration for a room is at once so reasonable and so successful as this : a dado of panelling and a frieze of painted pictures above.

Something of the same humanized and artistic sense is conveyed in a white panelled room, the panels of which contain well-painted portraits.

Having decided the treatment of the walls of a room, we proceed to the furnishing ; and if certain limitations can be kept in view in scheming the decoration of a house, it is surely possible to place some check upon the quantity of furniture put into a room.

Many a room would be in better case if we remembered the simple principle that there shall be no more furniture than is really required for practical purposes. It would then at least be

Urban Houses and Cottage Homes

possible to move about without the risk of overturning screens and small tables of little use or beauty. There would be more excuse for this overcrowding if the objects were of artistic value, as the real charm of all furniture consists in the beauty and workmanship of each piece. But even then it is better to limit the number of beautiful things in order to give greater value to each. This principle is recognised by an artistic people like the Japanese, who are satisfied if a room, in addition to its walls and lacquered woodwork and well-matted floor, contains one priceless bronze vase or exquisitely painted Kakemono. Chairs in their case are unnecessary, as they sit on the matting. They often replace one beautiful article by another, but they never crowd several into a room at one time.

I would like to quote here an extract from the "Letters to Marco." It is a description of Kelmscott, the home by the Thames near Lechlade of the late William Morris, who worked so untiringly and enthusiastically in order to revive lost arts of craftsmanship and to bring into our homes beautiful colour and design. This extract might apply in its reference to the unity between a house and its furniture to a thoughtfully designed modern house as well as to so beautiful a one as Kelmscott of a past age. It is this: "I never saw an old house so lovingly and tenderly fitted up and cared for as this one; the perfect taste and keeping of the furniture and hangings, and the way in which the original beauties of the house had been preserved was indeed a lesson to be remembered. The window seats had cushions in them, the floors were beautifully clean, the old boards by no means disguised or disfigured with stain or varnish, and with right sort of mats and carpets where wanted. Some fine old tapestry belonging to the house still hung on the walls in one room, and the furniture throughout was simple in character and not overcrowded."

Of course, it must often happen in a house that there are articles of furniture of an ordinary description. But to nearly every one the delight is open of gradually eliminating the uninteresting things, and of substituting for them the carefully chosen pieces which he has selected for their suitability and artistic value.

In conjunction with the arrangement of furniture one

Urban Houses and Cottage Homes

must consider the surface of the floor and the colour of the window curtains, so that the combined effect may be harmonious. Probably the best floor for this purpose is one of oak or parquet, as the strength and beauty of the wood form a fitting support and framework. If a decision must be made as to whether the principal expenditure in these matters should be upon the curtains or the floor and its covering, it is best to give the preference to the floor. A fine Oriental rug or carpet and plain serge curtains of good colour give greater pleasure than fine hangings and a plain carpet.

It is not difficult to acquire at the present time pieces of modern furniture which are both well designed and well made. The exhibitions held by the Arts and Crafts Exhibition Society have done much for us, bringing to the notice of all who have visited them many examples of furniture, often admirable in design and beautiful in workmanship. Impressed with the need which exists for the provision of chairs, tables, cabinets, etc., of reasonable and sensible design, and fulfilling an artistic ideal, the ranks of craftsmen in wood and metal have been greatly swelled in numbers of late years by the accession of many trained artists, who have chosen to devote their careers and lives to working in these crafts. It was because the late William Morris believed that the whole being of the craftsman required new life, that he set to work with characteristic energy to design and make not only furniture, but also painted glass, wall-papers, tapestries, etc.

There is no doubt that if the Architecture of our houses is to advance on right lines, it must be principally through a thorough artistic co-operation of the architect and his fellow-craftsmen. In order to live, an art must grow; and the present-day training of architects is definitely planned to help the student to a knowledge of the qualities which are inherent in the great architecture of the past, so that his imagination and inventive power may be fostered, in order that he in his turn may become a creator. He is also led to seek and understand the spirit and motives which underlie all art, and further, by actual workshop and office experience, to become intimate with the nature and proper use of the materials used in building. Nor can this study, if the art of

Urban Houses and Cottage Homes

Architecture is to advance, ever really cease ; for all artists, however experienced, are students to the end of their days. Happily the renewed interest in craftsmanship and use of building materials has been the means of bringing about a communion between artists working in the different crafts and has led to that unity in art which is of vital importance to progress.

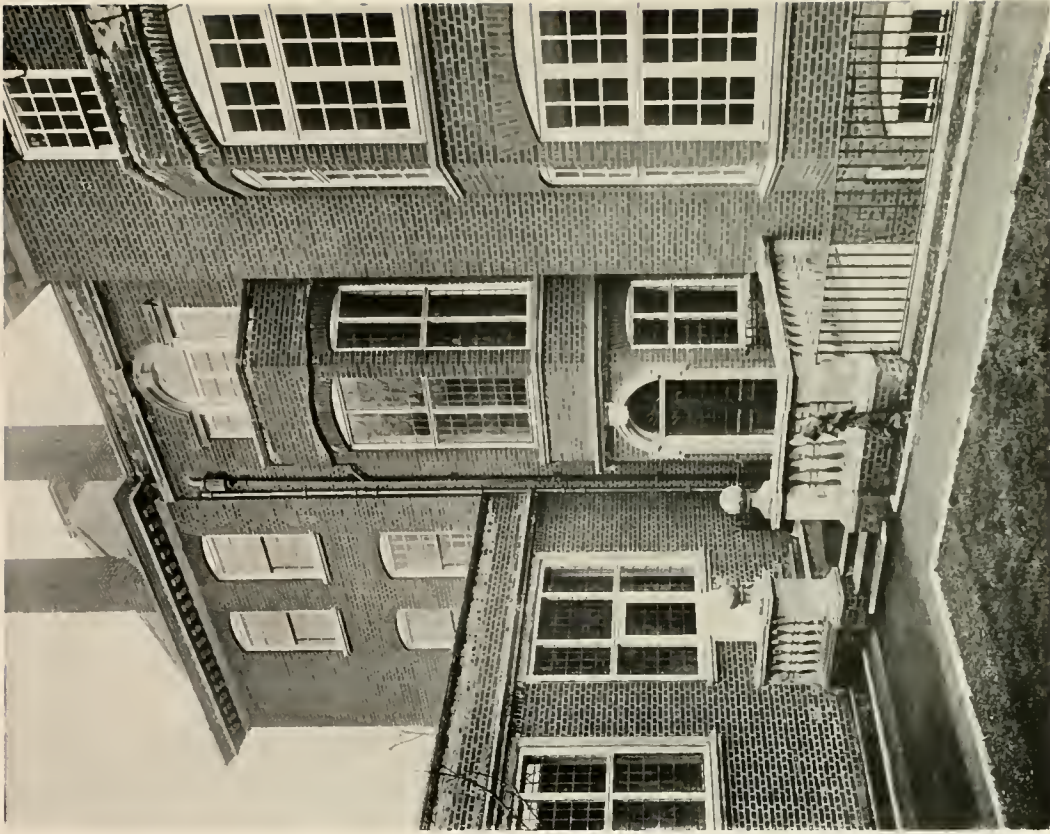
I will conclude with the following words taken from an address lately given by Mr. John Belcher, A.R.A., which admirably illustrates this interdependence between the architect and his fellow-workers. He says " it is of great consequence to an architect that his associates should be such as can interpret and carry out his work sympathetically and intelligently. The architect has been likened to a general directing the operations of an army of workers ; but to my thinking a happier and more suggestive comparison is that of the conductor of an orchestra leading and directing the executants in the interpretation of a work of his own composition, . . . there must be mutual confidence and a sympathetic understanding between him and the executants. Only thus will he be able to secure a proper balance and proportion, a right tone or colour, and such subordination of one part to another as will constitute the whole a perfect work of art."

GERALD C. HORSLEY.

URBAN HOUSE: EXTERIOR DESIGN



ENTRANCE FRONT
ESTCOURT HOUSE, KENSINGTON PALACE GARDENS, LONDON.



GARDEN FRONT
ESTCOURT HOUSE, KENSINGTON PALACE GARDENS, LONDON.

THE MATERIALS ARE SMALL RED BRICKS, PORTLAND STONE, AND WESTMORELAND SLATES. THE CARVING WAS CARRIED OUT BY T. E. JAGO

E. P. Warren, F.R.I.B.A., F.S.A., Architect

URBAN HOUSE: INTERIOR DESIGN



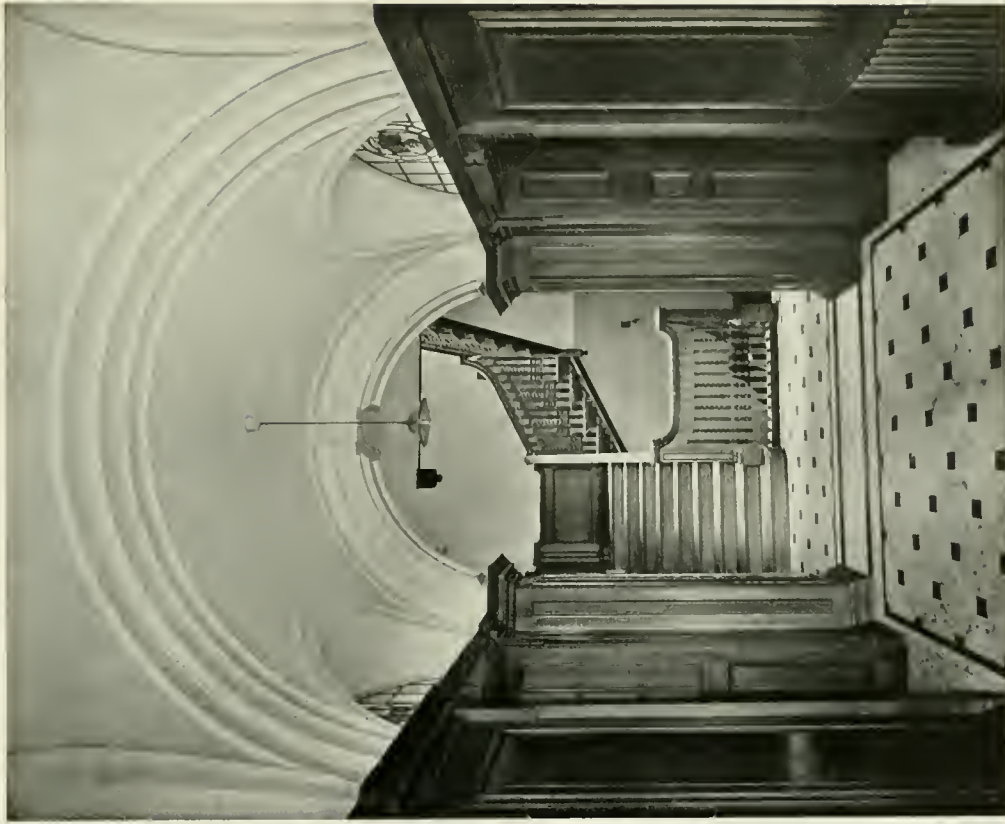
ESTCOURT HOUSE, KENSINGTON PALACE GARDENS, LONDON. VIEW OF THE HALL, SHOWING THE OAK STAIRCASE AND DOORS, THE RAISED PANELLING, AND THE BLACK AND WHITE MARBLE FLOOR

E. P. Warren, F.R.I.B.A., F.S.A., Architect

URBAN HOUSE: EXTERIOR AND INTERIOR DESIGN



THE FRONT TO COWLEY STREET
LONDON OFFICES OF THE NORTH EASTERN RAILWAY COMPANY.



ENTRANCE HALL AND MAIN STAIRCASE
THIS BUILDING IS FACED WITH DARK AND LIGHT RED BRICKS,
THE CARVING, BOTH IN WOOD AND IN STONE, WAS CARRIED OUT BY MESSRS. AUMONIER & SON

Horace Field, F.R.I.B.A., Architect

SMALL URBAN HOUSES: EXTERIOR DESIGN



TWO URBAN HOUSES, 14 AND 15, GREAT COLLEGE STREET, WESTMINSTER, LONDON: BUILT ON THE SITE OF TWO OLD HOUSES WHICH WERE CONDEMNED. THEY ARE FACED EXTERNALLY WITH LIGHT RED DRESSINGS AND DARKER BRICKS FOR FILLING. THE ENTRANCE DOORS HAVE STONE DRESSINGS

Horace Field, F.R.I.B.A., Architect

A SMALL URBAN HOUSE: EXTERIOR DESIGN



THE GARDEN FRONT, 46, HOLLYCROFT AVENUE, HAMPSTEAD, LONDON. BY PERMISSION OF G. RAVENSCROFT DENNIS, ESQ. A VIEW OF THE HALL IN THIS HOUSE IS GIVEN ON PAGE 126.

E. Guy Dawber, F.R.I.B.A., Architect

A SMALL URBAN HOUSE: INTERIOR DESIGN



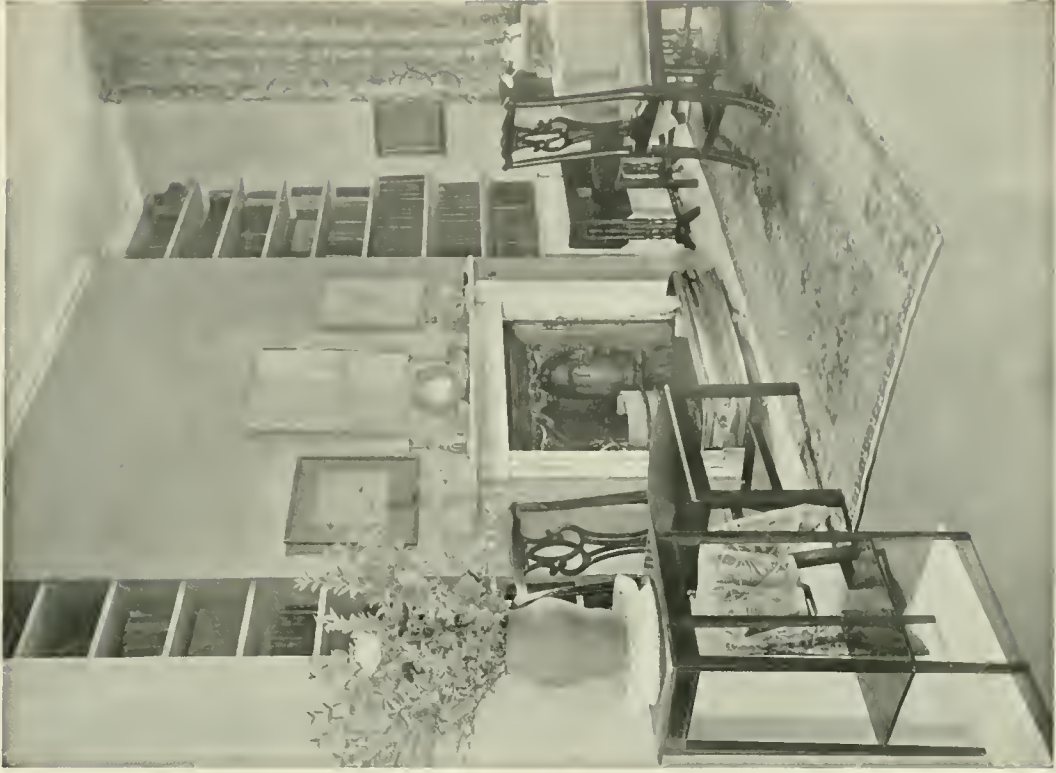
VIEW OF THE HALL, 46, HOLLYCROFT AVENUE, HAMPSTEAD, LONDON. REPRODUCED BY PERMISSION OF G. RAVENSCROFT DENNIS, ESQ.
A VIEW OF THE EXTERIOR IS GIVEN ON PAGE 125.

E. Guy Dawber, F.R.I.B.A., Architect

A SMALL URBAN HOUSE: INTERIOR DESIGN



THE DINING-ROOM IN A SMALL LONDON HOUSE



EXAMPLES OF SIMPLE TREATMENT

THE DRAWING-ROOM IN A SMALL LONDON HOUSE

A SMALL URBAN HOUSE: INTERIOR DESIGN

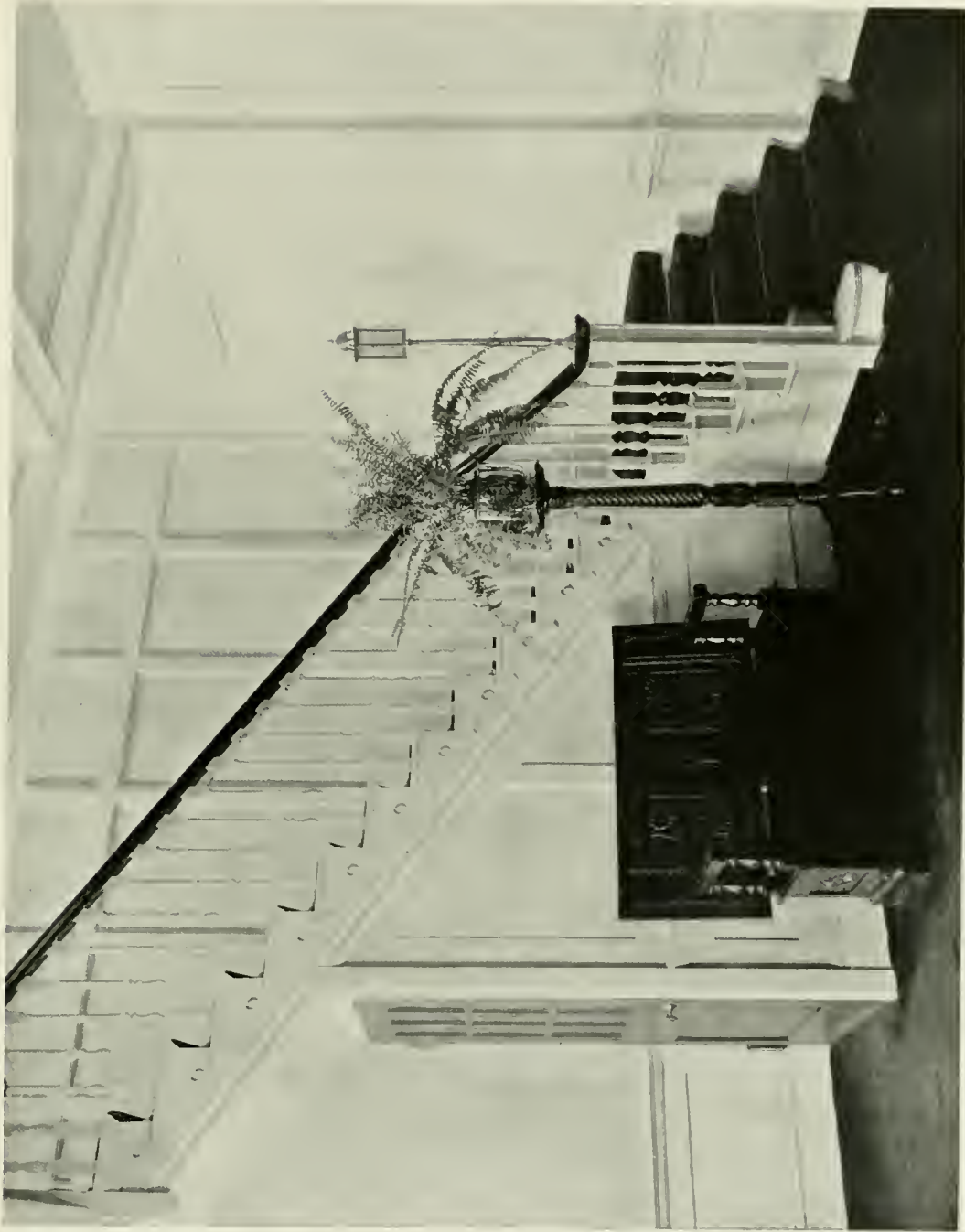


THE DRAWING-ROOM IN A SMALL LONDON HOUSE

SEE ALSO THE TWO ILLUSTRATIONS ON PAGE 127

AN EXAMPLE OF SIMPLE TREATMENT

A SMALL URBAN HOUSE: INTERIOR DESIGN



THE HALL AND STAIRCASE, 78, UPPER BERKELEY STREET, LONDON, W.; WITH WHITE PANELLING, OAK DOORS, AND OLD ENGLISH FURNITURE. THE LAMP IN GREEN BRASS WAS DESIGNED AND EXECUTED BY W. BAINBRIDGE REYNOLDS

Walter Cave, F.R.I.B.A., Architect

A SMALL URBAN HOUSE: INTERIOR DESIGN.



THE SMOKING-ROOM, 78, UPPER BERKELEY STREET, LONDON. MATERIALS: WHITE PANELLING, DULL GREEN TILES, GREEN BRASS FITTINGS

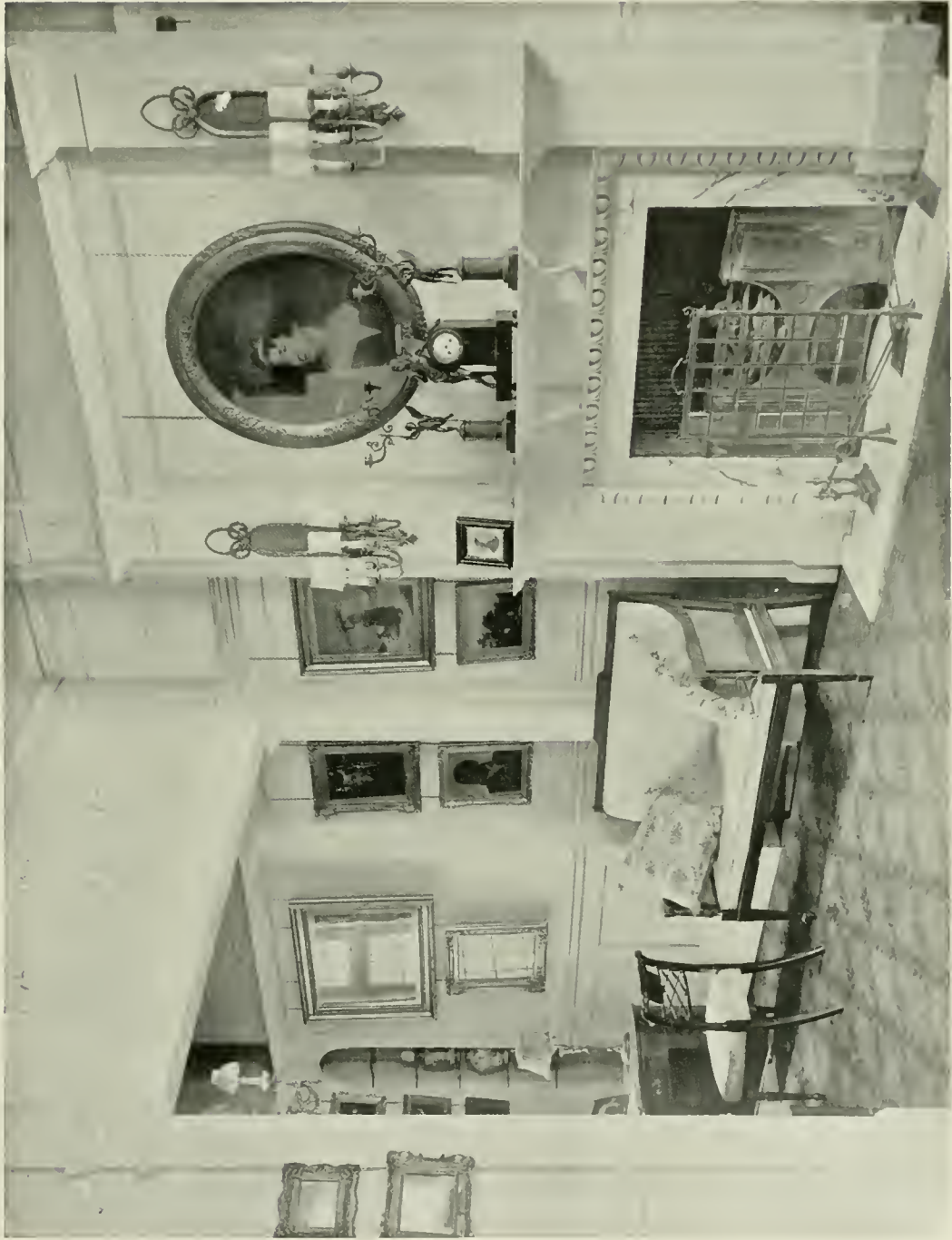
Walter Cave, F.R.I.B.A., Architect



THE HALL, 78, UPPER BERKELEY STREET, LONDON, W. BY KIND PERMISSION OF MRS. HICKS. THE WOOD PANELLING IS CREAMY WHITE, FORMING A QUIET AND EFFECTIVE BACKGROUND IN CONTRASTIVE HARMONY WITH THE OAK DOORS, THE OLD FURNITURE, AND THE MARBLE FIREPLACE

Walter Cave, F.R.I.B.A., Architect

URBAN HOUSE: INTERIOR DESIGN



THE DRAWING ROOM, 16, UPPER BERKELEY STREET, LONDON, W. REPRODUCED BY PERMISSION OF EDWIN BECKSTEIN, ESQ.

Walter Cave, F.R.I.B.A., Architect



THE DRAWING-ROOM, 16, UPPER BERKELEY STREET, LONDON, W.

REPRODUCED BY PERMISSION OF EDWIN BECKSTEIN, ESQ.

WALTER CAVE, F.R.I.B.A., Architect

URBAN HOUSES: INTERIOR DESIGN



VIEW OF THE HALL, 16, UPPER BERKELEY STREET, LONDON, W.

Walter Cave, F.R.I.B.A., Architect



VESTIBULE AND ENTRANCE HALL, KINGSBURGH GARDENS, GLASGOW

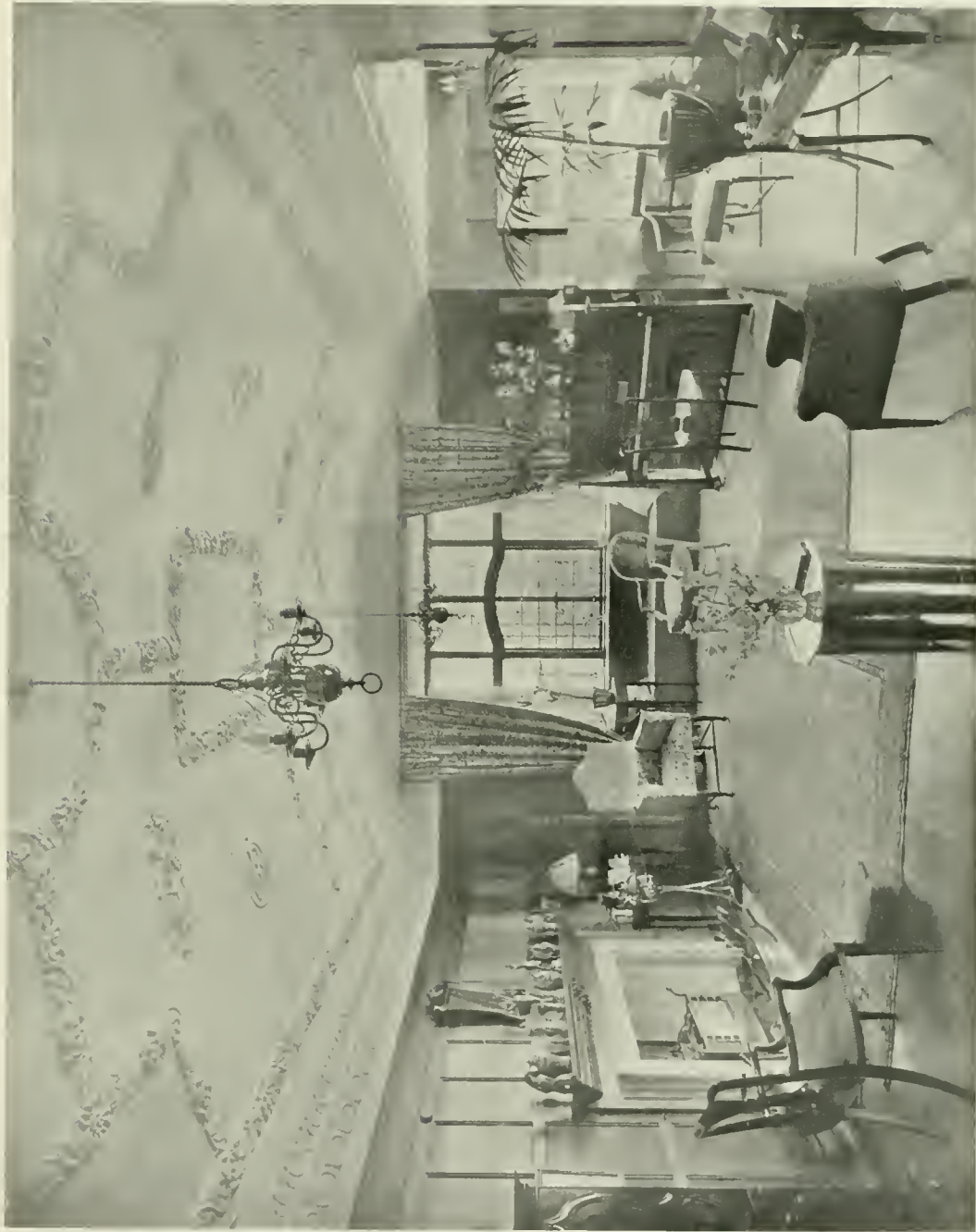
A. N. Paterson, A.R.I.B.A., Architect

URBAN HOUSE: INTERIOR DESIGN



THE DRAWING-ROOM, KINGSBURGH GARDENS, GLASGOW. THE SCHEME OF COLOUR IS GOLDEN YELLOW, WITH LOW-TONED BLUES AND GREENS IN THE HANGINGS, FURNITURE AND CARPET. THE WOODWORK IS CANADIAN POPLAR STAINED WITH ZINC WHITE AND OCHRE; THE WALLS ARE HUNG WITH JUTE TISSUE HAVING VERTICAL BANDS IN TWO SHADES OF DEEP YELLOW; THE PLASTER CEILING AND CORNICE ARE BY MR. BANKART, THE FIRE PLACE BY MR. LONGDEN, WHILE THE ELECTRIC FITTINGS WERE DESIGNED BY THE ARCHITECT AND CARRIED OUT BY THE BIRMINGHAM GUILD^{Da}

A. N. PATERSON, M.A., A.R.I.B.A., Architect



VIEW OF THE PARLOUR, BISHOPSBARNS, YORK, WITH A CEILING OF MODELLED PLASTER BY G. P. BANKART. THE FLOOR IS OF OAK AND THE PANELLING OF PINE

Walter H. Brierley, F.R.I.B.A., Architect

URBAN HOUSE IN YORK



BISHOPSBARNS, YORK: VIEW OF THE HALL LOOKING TOWARDS THE FRONT DOOR AND THE DINING-ROOM. OAK FLOORS, THE PANELLING AND SCREEN OF KAURIE PINE, AND A PLASTER CEILING BY G. P. BANKART



BISHOPSBARNS, YORK: VIEW OF THE NORTH FRONT. WALLS OF HAND-MADE BRICKS, AND WINDOW-FRAMES OF ENGLISH OAK; A TILED ROOF, AND A FORECOURT PAVED WITH BLACK AND WHITE PEBBLES

Walter H. Brierley, F.R.I.B.A., Architect



SCHEME FOR THE DECORATION OF A DRESSMAKER'S SHOWROOM; THE PAINTED PANELS AROUND THE APARTMENT TO REPRESENT THE MOST TYPICAL COSTUMES OF DIFFERENT PERIODS, FROM THE MIDDLE AGES TO THE PRESENT DAY

Florence H. Laverock, Designer



URBAN HOUSE IN OXFORD



EAST GATE HOTEL, OXFORD. THE MATERIALS ARE FINE ROUGHCAST WASHED WITH COLOUR, HAMMER-DRESSED STONE FROM BRIDGE NORTON, AND SEA-GREEN SLATES. THE SIGN PANEL OF COLOURED CEMENT WAS MODELLED BY GEORGE SYMONDS



EAST GATE HOTEL, OXFORD

VIEW OF THE COFFEE ROOM

E. P. Warren, F.R.I.B.A., F.S.A., Architect

A SMALL COUNTRY HOUSE NEAR LONDON: EXTERIOR DESIGN



HOOKEREL, WOKING, SURREY

VIEW OF THE SOUTH FRONT

Horace Field, F.R.I.B.A., Architect



THE ENTRANCE FRONT, HOOKEREL, WOKING, SURREY, A COUNTRY HOUSE BUILT ON THE SOUTH SLOPE OF HOOK HILL. MATERIALS: ROUGHCAST, THE WALLS PARTLY HUNG WITH TILES, THE ROOFING OF SAND-FACED TILES, THE WOODWORK PAINTED WHITE

Horace Field, F.R.I.B.A., Architect

A SMALL COUNTRY HOUSE NEAR LONDON: INTERIOR DESIGN



HOOKEREL, WOKING, SURREY

VIEW OF THE MAIN STAIRCASE

Horace Field, F.R.I.B.A., Architect

A SMALL COUNTRY HOUSE NEAR LONDON: INTERIOR DESIGN



HOOKEREL, WOKING, SURREY

THE HALL AND THE DINING-ROOM

Horace Field, F.R.I.B.A., Architect



A SMALL COUNTRY HOUSE IN BERKSHIRE



THE ARCHITECT'S OWN RESIDENCE, BREACH HOUSE, CHOLSEY, BERKSHIRE. VIEW OF THE NORTH-WEST OR ENTRANCE FRONT. THE WALLS ARE COVERED WITH SANDED STUCCO WASHED WITH COLOUR, THE ROOFS ARE TILED



BREACH HOUSE, CHOLSEY, BERKSHIRE

GIVING A VIEW OF THE DRAWING ROOM

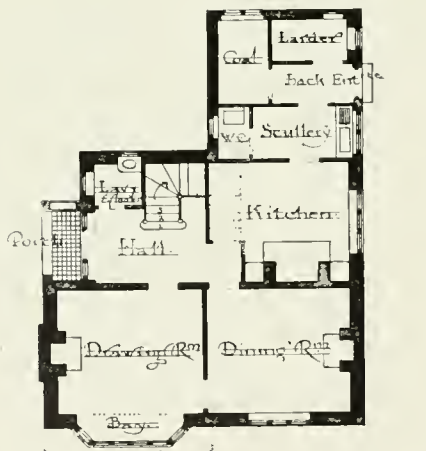
E. P. Warren, F.R.I.B.A., F.S.A., Architect

A SMALL COUNTRY HOUSE IN YORKSHIRE



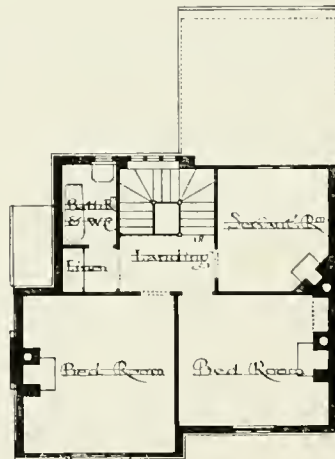
House at Thornton-le-dale:

— Gerald C. Horsley, Arch^t



Plan of Ground Floor

Scale: 10 5 0 10 20 Feet

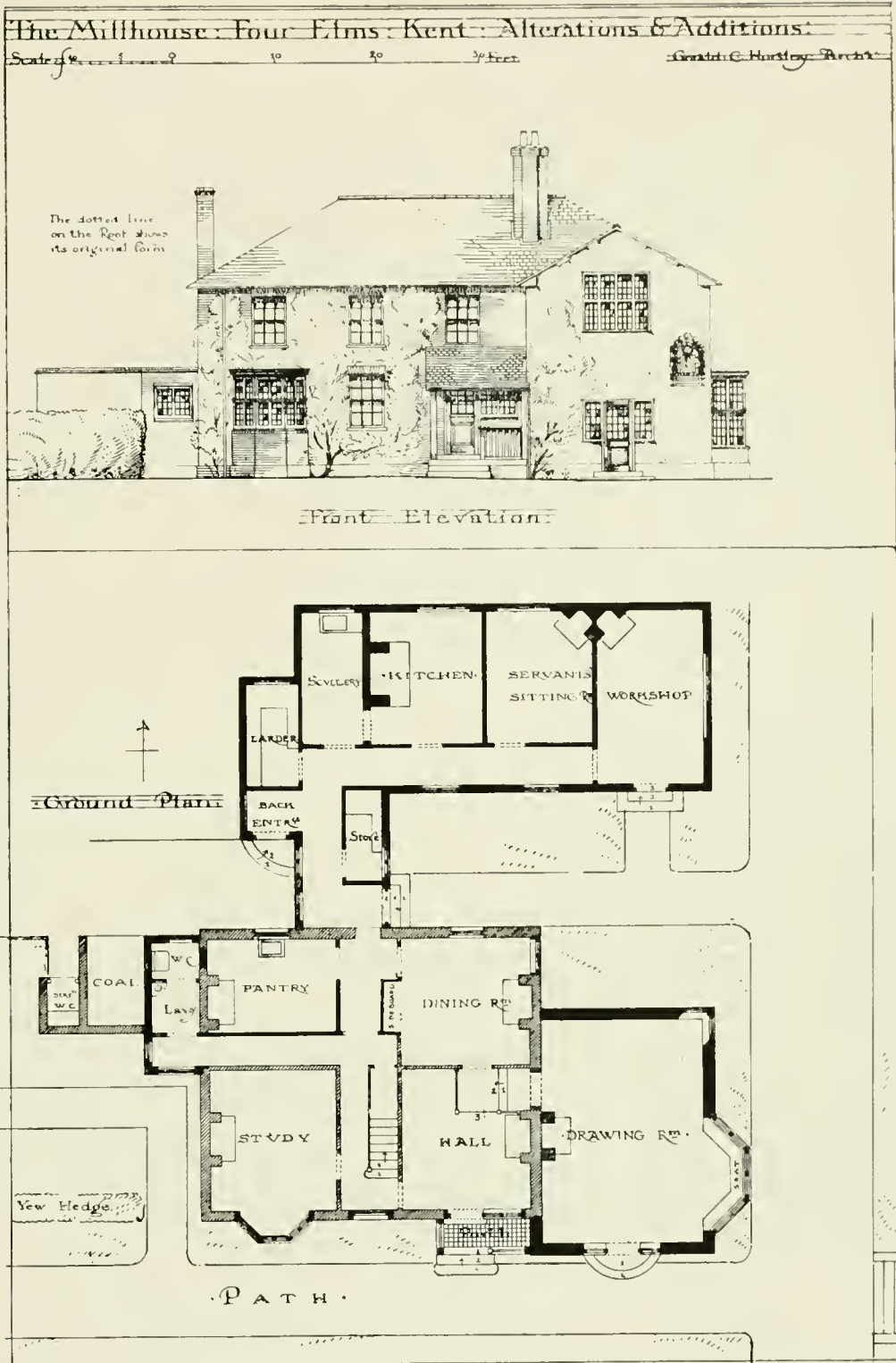


Plan of First Floor

THIS YORKSHIRE HOME IS BUILT PARTLY OF LOCAL STONE AND PARTLY OF RED TILES FROM THE DISTRICT

Gerald C. Horsley, F.R.I.B.A., Architect

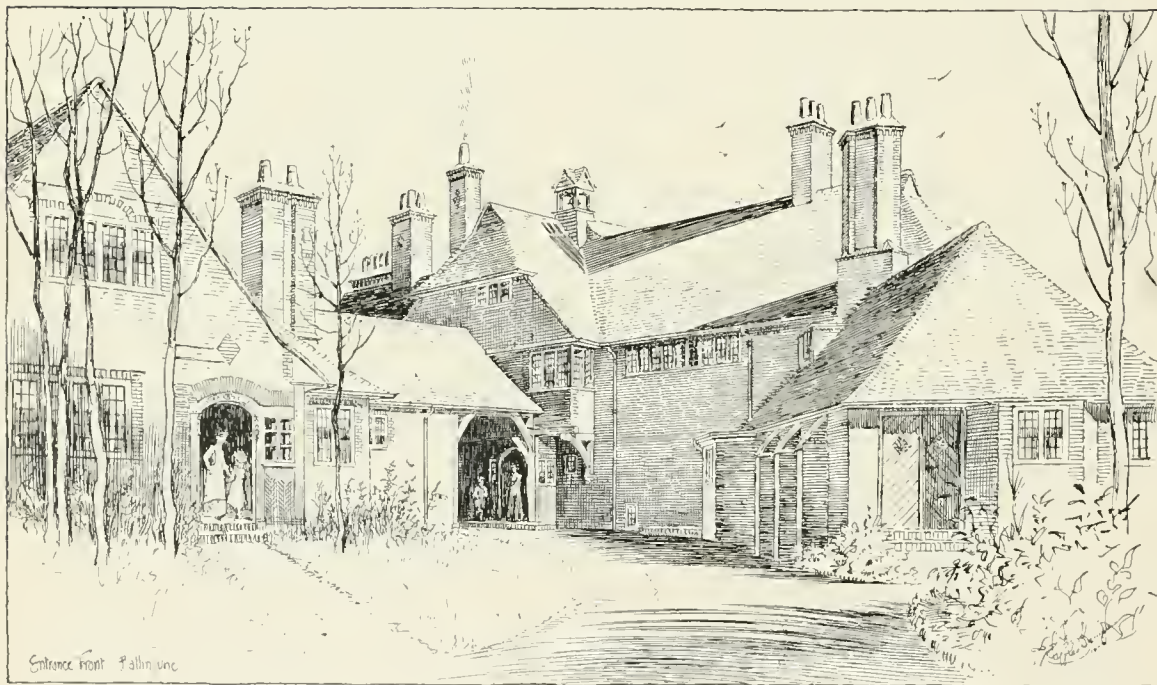
A SMALL COUNTRY HOUSE IN KENT



MATERIALS: BRICK WALLS AND ROUGHCAST A SLATE ROOF TO MATCH THE EXISTING ONE, LEAD GLAZING AND IRON CASEMENTS

Gerald C. Horsley, F.R.I.B.A., Architect

A SMALL HOUSE IN SURREY

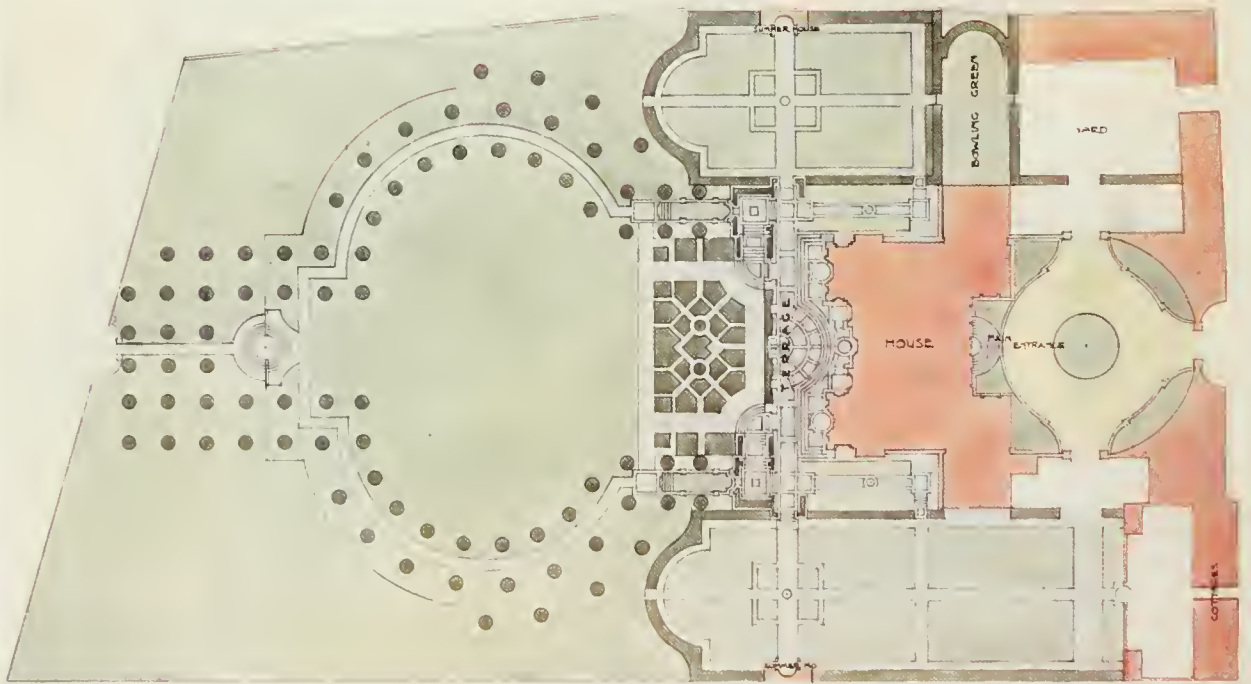


BALLINDUNE, HASLEMERE: THE ENTRANCE FRONT AND PLAN OF THE GROUND FLOOR. FROM A DRAWING BY T. RAFFLES DAVISON

E. J. May, F.R.I.B.A., Architect



· SOUTH ELEVATION ·



BLOCK PLAN SHENING GARDEN



· NORTH ELEVATION ·

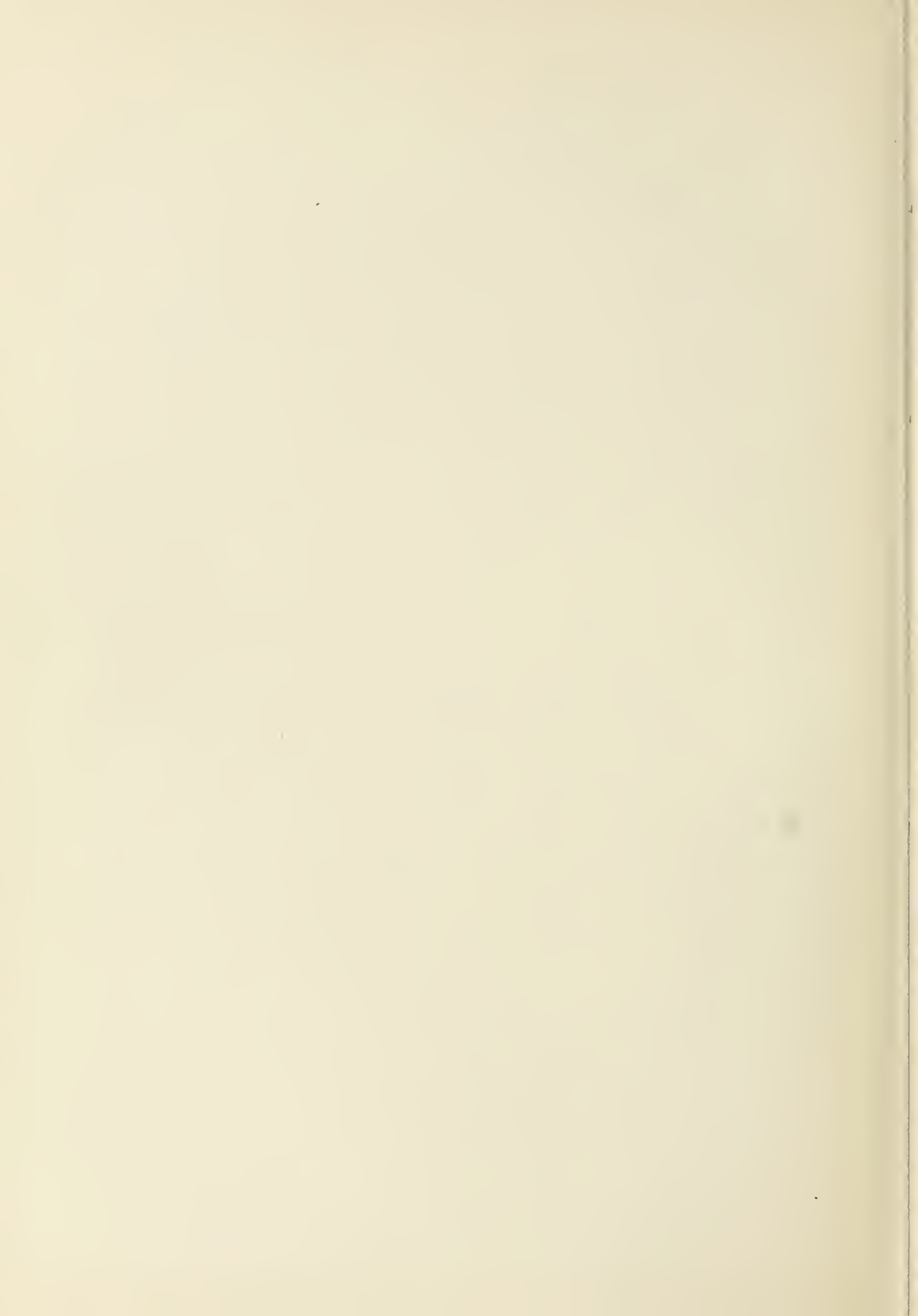
HEATHCOTE, ILKLEY, YORKSHIRE

FOR J. HEMMINGWAY, ESQ.

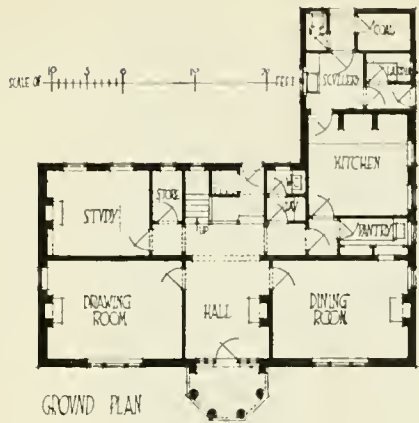
THE WALLS OF THE HOUSE AND GARDEN ARE BUILT OF CLEAN-CUT DELPH STONE FROM THE IDLE QUARRIES, AND THE DRESSINGS ARE IN BLUE MORLEY STONE. THE ROOFS ARE COVERED WITH HAND-MADE PANTILES HAVING A SANDED TEXTURE. THE TERRACES AND PATHS ARE PAVED WITH YORK STONE AND PANELS OF SLATE. THE GROUND FALLS SHARPLY TO THE SOUTH, AND THE OLD BEECH HEDGES FOUND ON THE SITE HAVE BEEN MOVED SO AS TO ENCLOSE THE GARDENS. A STREAM RUNS THROUGH THE GARDEN FROM NORTH TO SOUTH AND HAS A CONSTANT FLOW OF WATER

THE ILLUSTRATIONS ARE FROM DRAWINGS BY HAROLD STEVENS

EDWIN L. LUTYENS, ARCHITECT

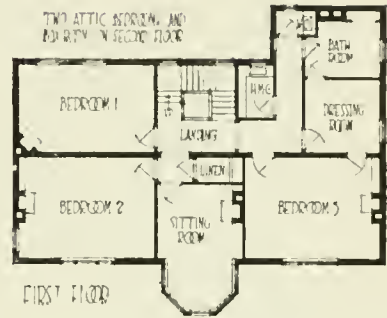


A SMALL HOUSE NEAR LONDON



GROUND PLAN

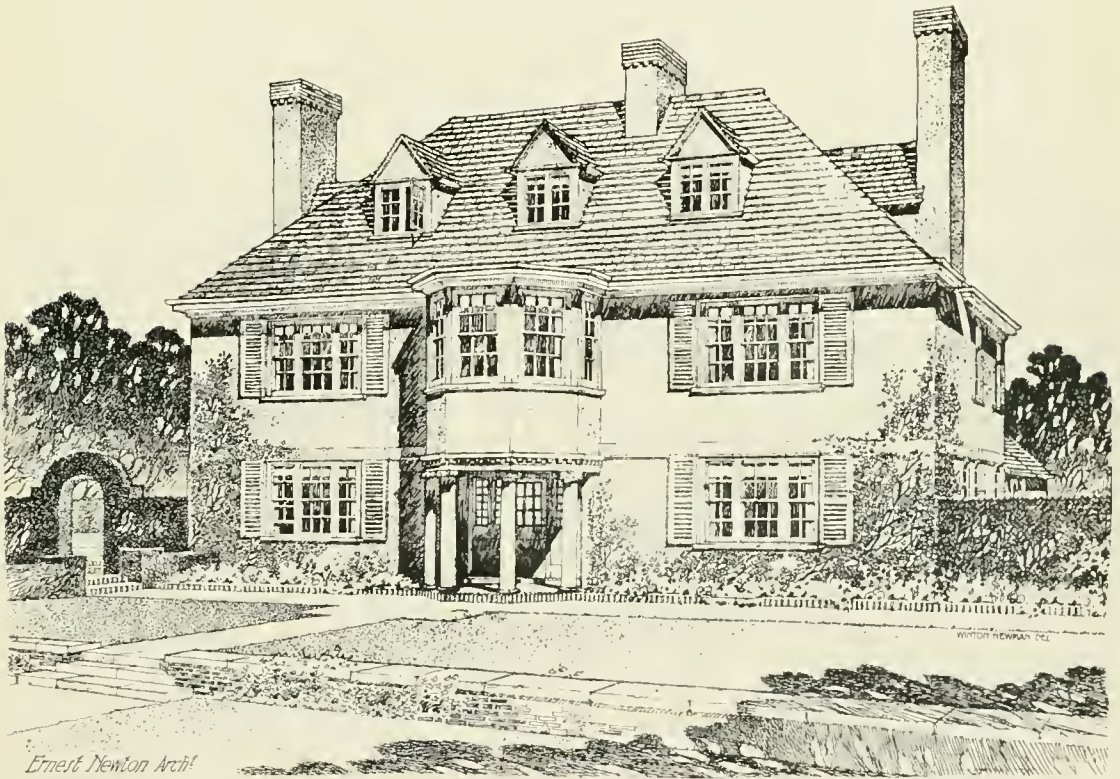
PLANS OF A HOUSE IN SURREY



FIRST FLOOR

SEE THE ILLUSTRATION BELOW

Ernest Newton, F.R.I.B.A., Architect

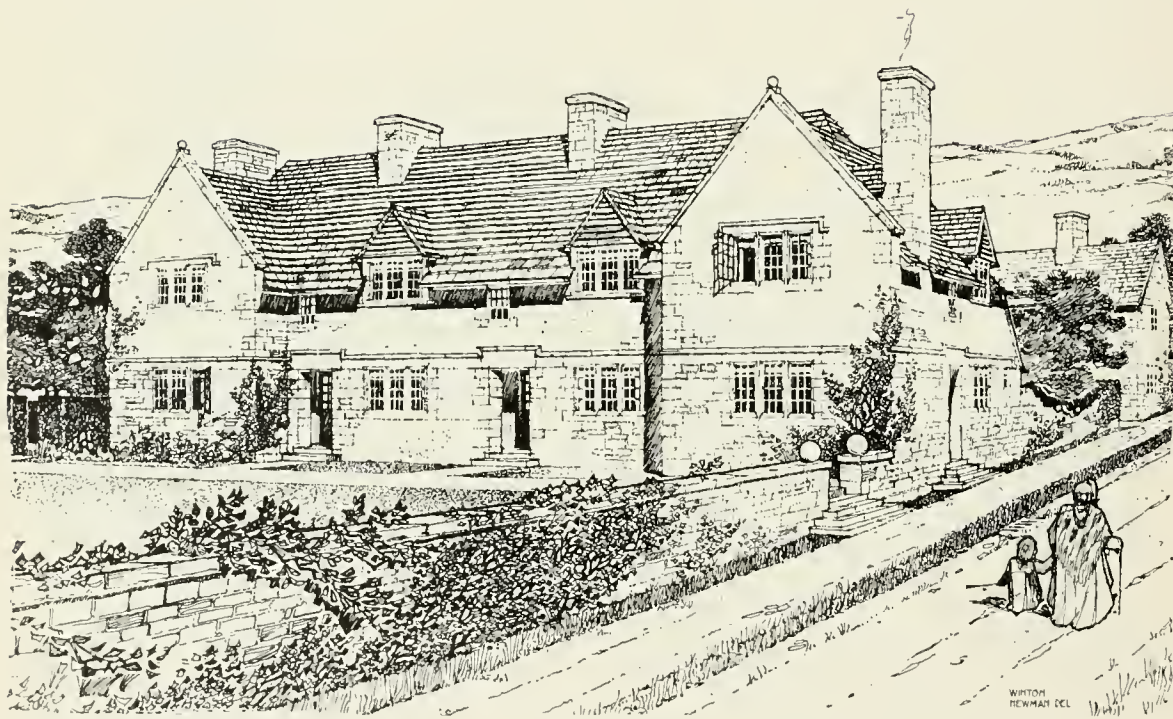
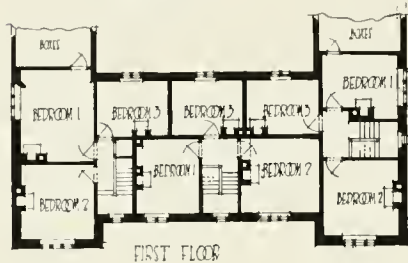
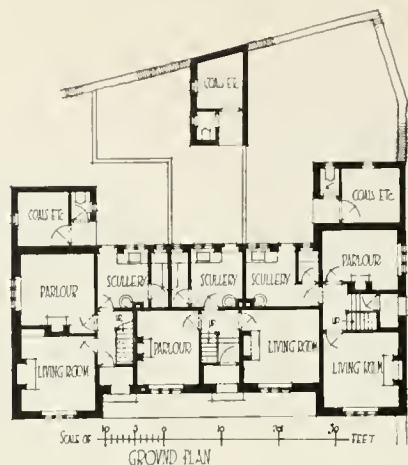


A HOUSE IN SURREY: THE GARDEN FRONT

FROM A DRAWING BY WINTON NEWMAN

Ernest Newton, F.R.I.B.A., Architect

COTTAGE HOMES IN GLOUCESTERSHIRE



COTTAGES IN GLOUCESTERSHIRE

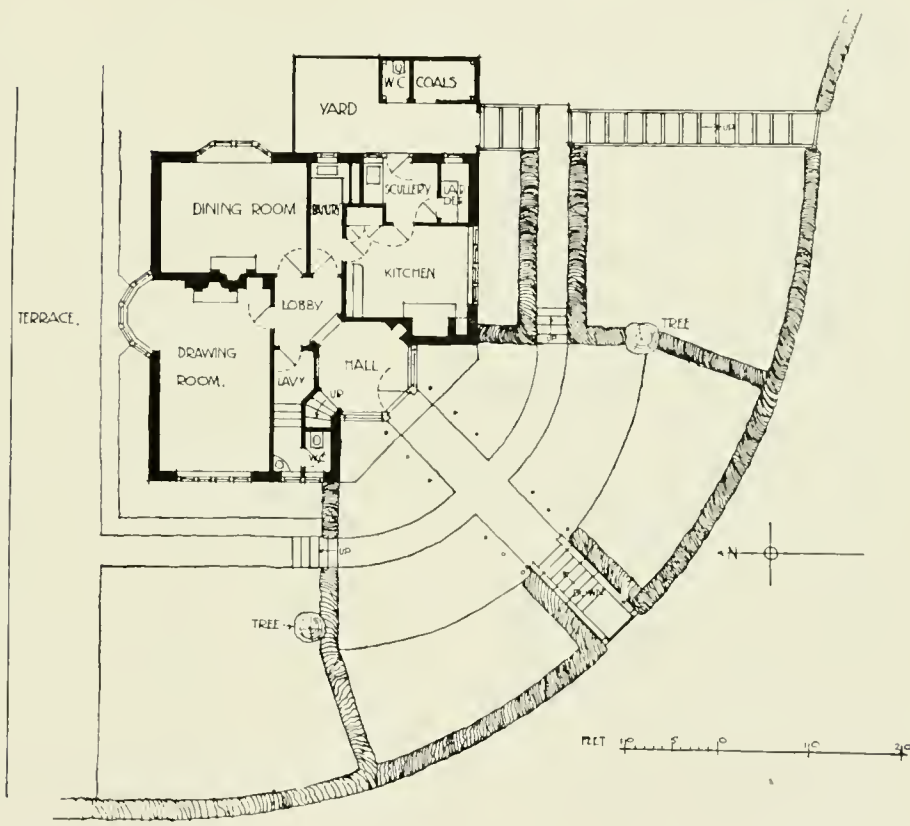
FROM A DRAWING BY WINTON NEWMAN

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A COTTAGE HOME IN SURREY



SPRING BANK, WESTCOTT, NEAR DORKING. THE GROUND PLAN OF THIS UNFINISHED COTTAGE IS GIVEN BELOW.



SPRING BANK, WESTCOTT

GIVING THE GROUND PLAN

Dunbar Smith and C. C. Brewer, Architects

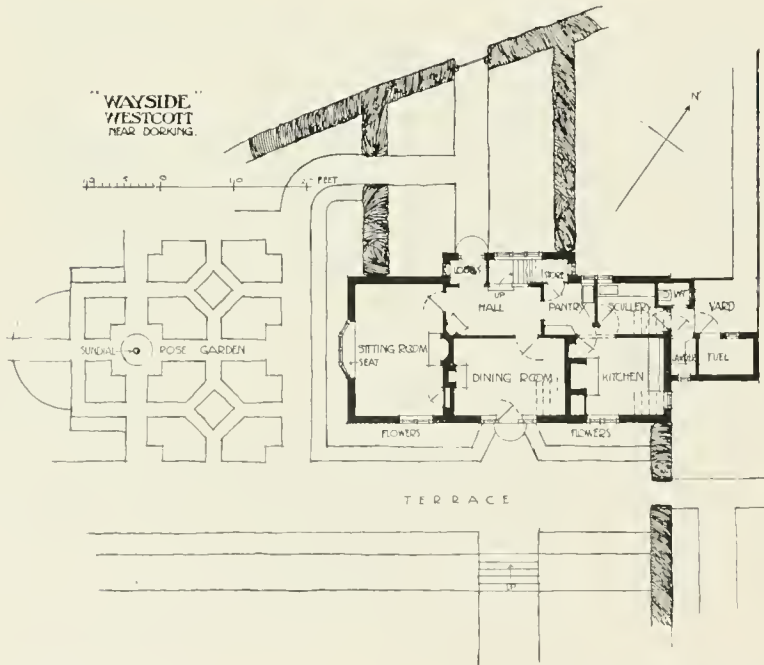
A COTTAGE HOME IN SURREY



WAYSIDE, WESTCOTT, NEAR DORKING

SEE THE GROUND PLAN BELOW

Dunbar Smith and C. C. Brewer, Architects



WAYSIDE, WESTCOTT,

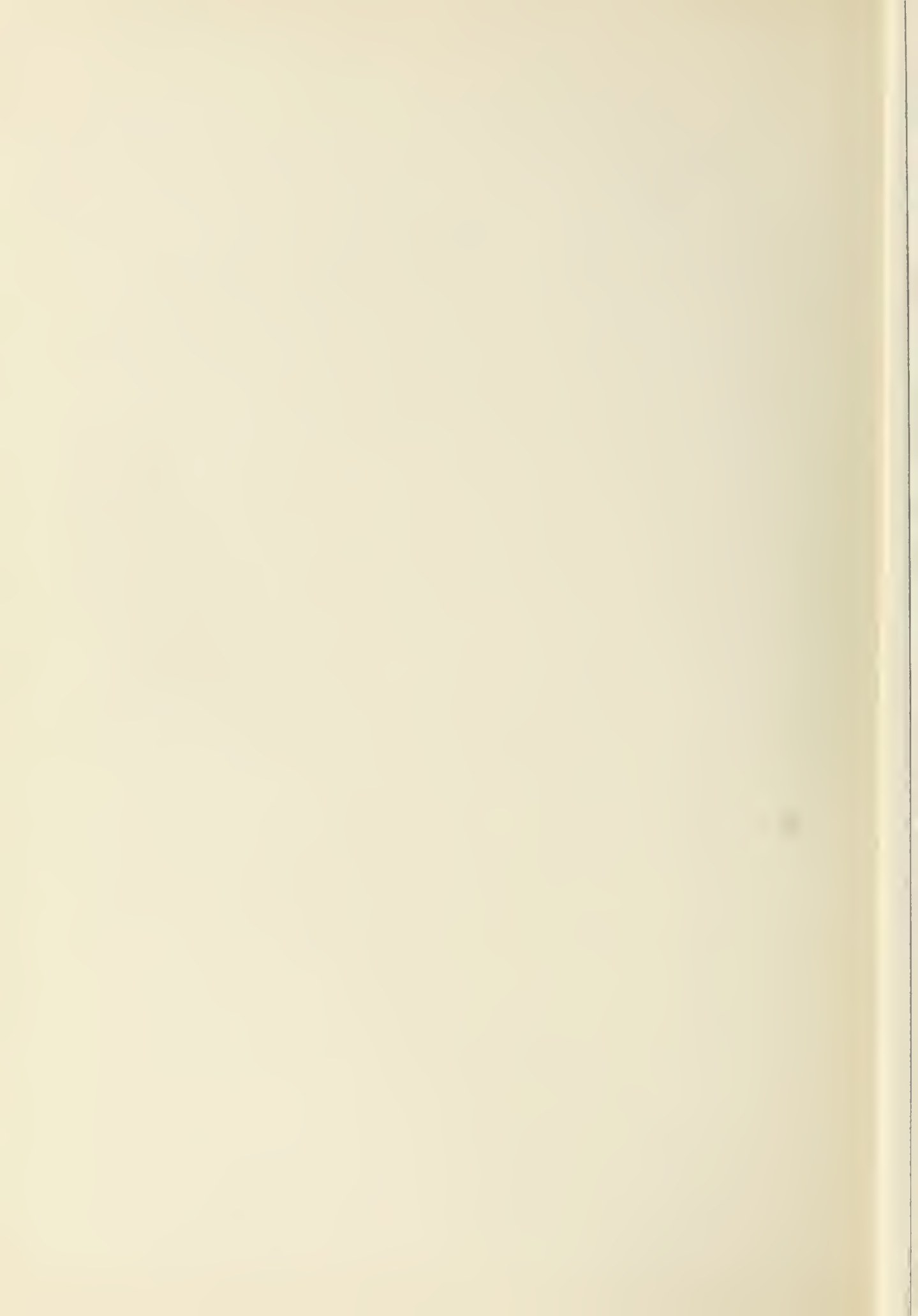
THE GROUND PLAN

Dunbar Smith and C. C. Brewer, Architects



INTERIOR OF A SMALL COUNTRY HOUSE IN HERTFORDSHIRE, PANELLLED WITH OAK AND WITH PAINTED WHITE WOOD.
THE WORKMANSHIP WAS CARRIED OUT BY THE GUILD OF HANDICRAFT

C. R. Ashbee, M.A., Architect

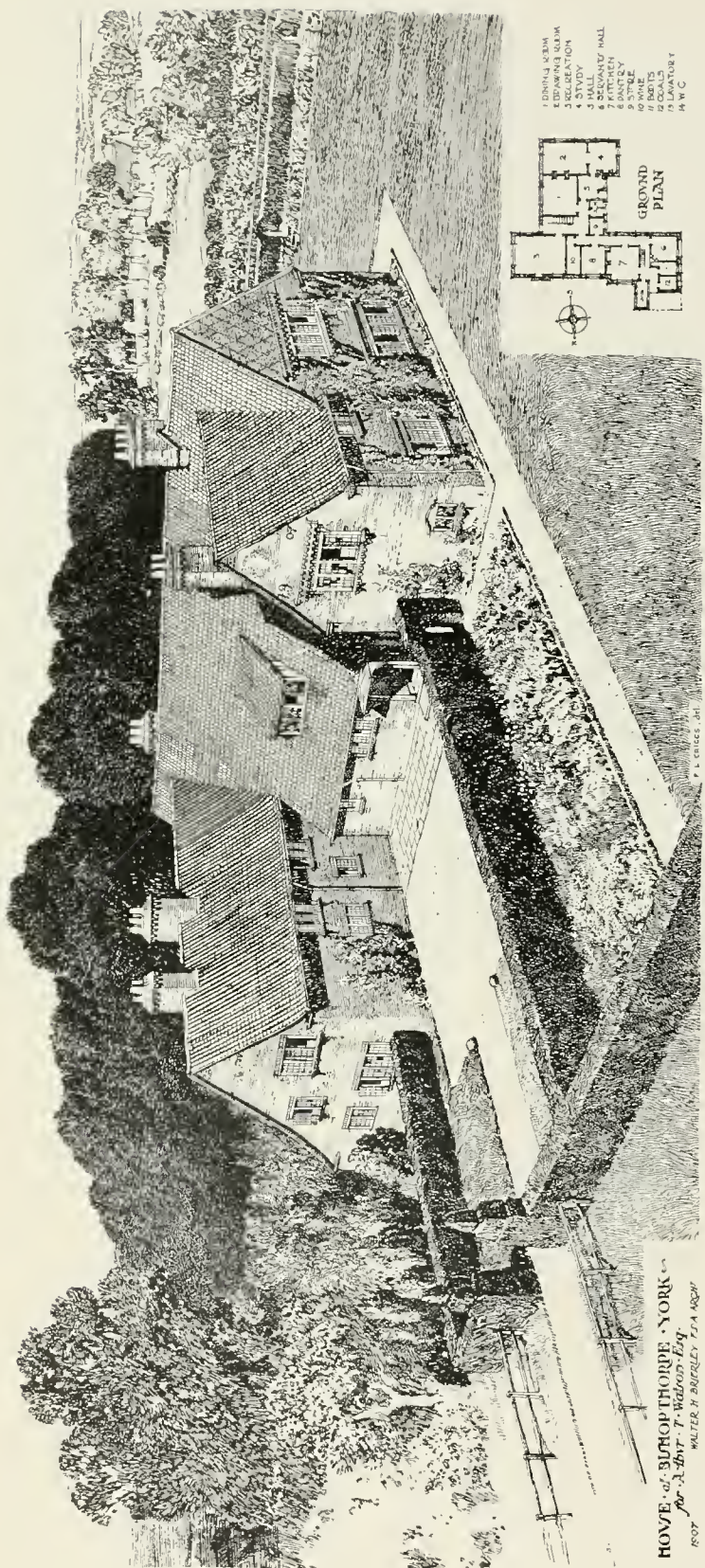


A COUNTRY HOUSE: INTERIOR DESIGN



VIEW OF THE INGLE IN THE BILLIARD ROOM, BRACKENHURST HALL. IT IS LINED WITH MAGNESIUM MANSFIELD STONE, THE SOFT YELLOW COLOUR OF WHICH CONTRASTS ADMIRABLY WITH THE OAK-PANELLED WALLS AND WITH THE ANTIQUE CHAIRS

Arthur W. Brewill, F.R.I.B.A., and Basil E. Baily, F.R.I.B.A.
Architects



PERSPECTIVE DRAWING OF A HOUSE NOW BEING BUILT IN YORKSHIRE. HAND-MADE BRICKS TWO INCHES THICK ARE BEING USED FOR ALL EXTERNAL WALLS, AND RED HAND-MADE PANTILES FOR THE ROOFS. ALL THE EXTERNAL WOODWORK IS OF OAK, AND OAK IS TO BE EMPLOYED FOR THE INSIDE FINISHINGS

Walter H. Brierley, F.R.I.B.A., F.S.A., Architect

A COTTAGE HOME IN WORCESTERSHIRE: INTERIOR DESIGN

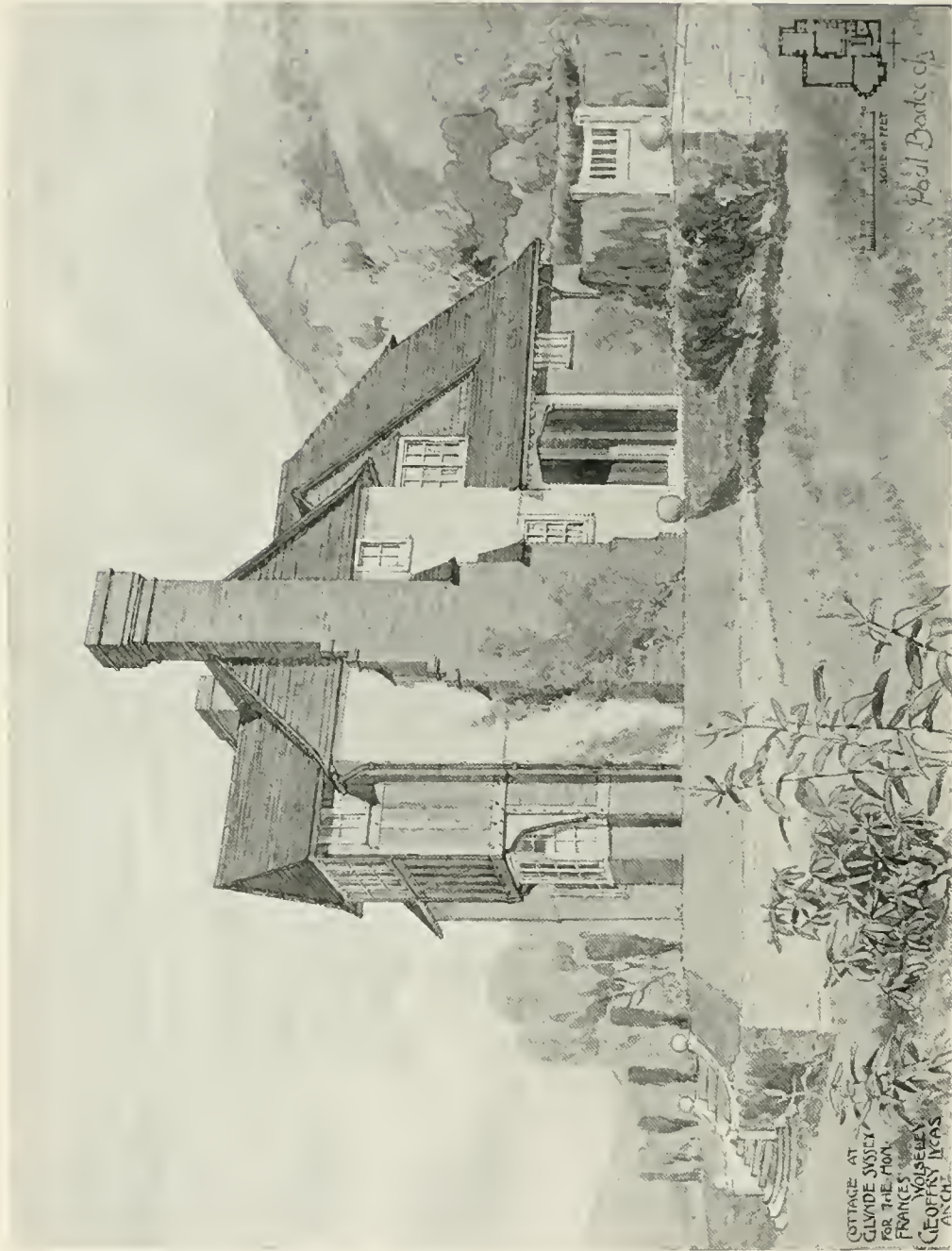


VIEW OF THE DINING-ROOM, "BEACON WOOD"

BUILT FOR GEORGE CADBURY, ESQ., JUN

Cossins, Peacock and Bewlay, Architects

A COTTAGE HOME IN SUSSEX: EXTERIOR DESIGN



COTTAGE AT
 GLYNDE WISLEY
 FOR THE MRS.
 FRANCES
 WILKINSON
 ARCHT.
 GEOFFREY LUCAS

COTTAGE AT THE SCHOOL OF LADY GARDENERS, GLYNDE, SUSSEX. REPRODUCED FROM A PERSPECTIVE DRAWING IN WATER-COLOUR
 VIEW FROM THE SOUTH-EAST

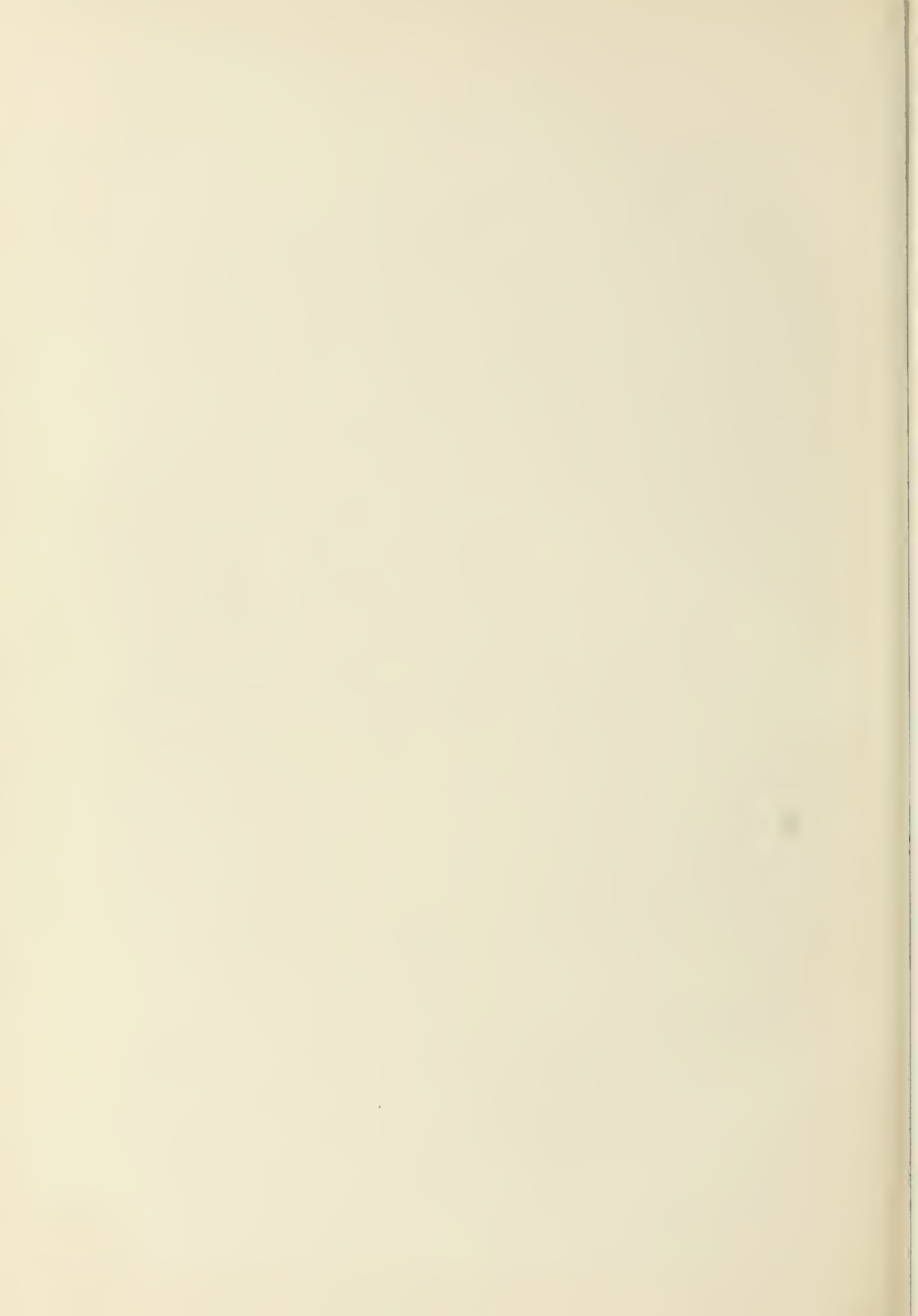
Geoffrey Lucas, A.R.I.B.A., Architect



LIVING-ROOM IN A COTTAGE

G. L. Sutcliffe, Architect

FROM A SKETCH IN WATER COLOUR



COUNTRY HOMES IN SUSSEX AND SURREY: EXTERIOR DESIGN



THE DOVER, POLING, NEAR ARUNDEL, SUSSEX. THE LOWER PARTS OF THE WALLS ARE FACED WITH RED BRICKS OF VARIED COLOUR, WHILE THE UPPER PART IS COVERED WITH CEMENT ROUGHCAST

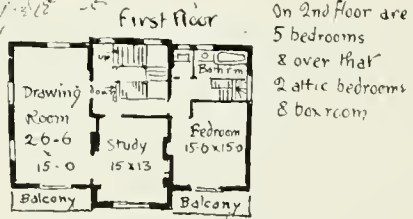
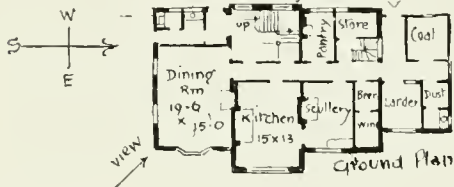
G. L. Sutcliffe, A.R.I.B.A., Architect



DUTCH GARDEN, WEST HALL, BYFLEET, SURREY. DESIGNED TO OCCUPY AN IRREGULAR SITE ENCLOSED BY BUILDINGS ON TWO SIDES AND BY YEW HEDGES ON THE OTHER SIDES. THAT PORTION OF THE GARDEN OF WHICH THE SUNDIAL FORMS THE CENTRE IS AN EXACT SQUARE, AND BEYOND IT THERE ARE TWO FLIGHTS OF STEPS AND A LARGE SEMICIRCLE FROM WHICH TWO SMALLER SEMICIRCLES ARE PROJECTED

G. L. Sutcliffe, A.R.I.B.A., Architect

A SMALL COUNTRY HOME: PLANS AND EXTERIOR DESIGN



HOUSE BUILT FOR THE ASCOT AND SUNNINGDALE ESTATE. THE WALLS ARE PARTLY OF RED BRICK AND PARTLY HUNG WITH TILES: THE ROOF ALSO IS COVERED WITH TILES

Basil Champneys, B.A., Architect

A COTTAGE HOME IN DEVONSHIRE



NETHERTON, SOUTH DEVON. VIEW OF THE LIVING-ROOM

NETHERTON, SOUTH DEVON. THE RAINWATER WELL

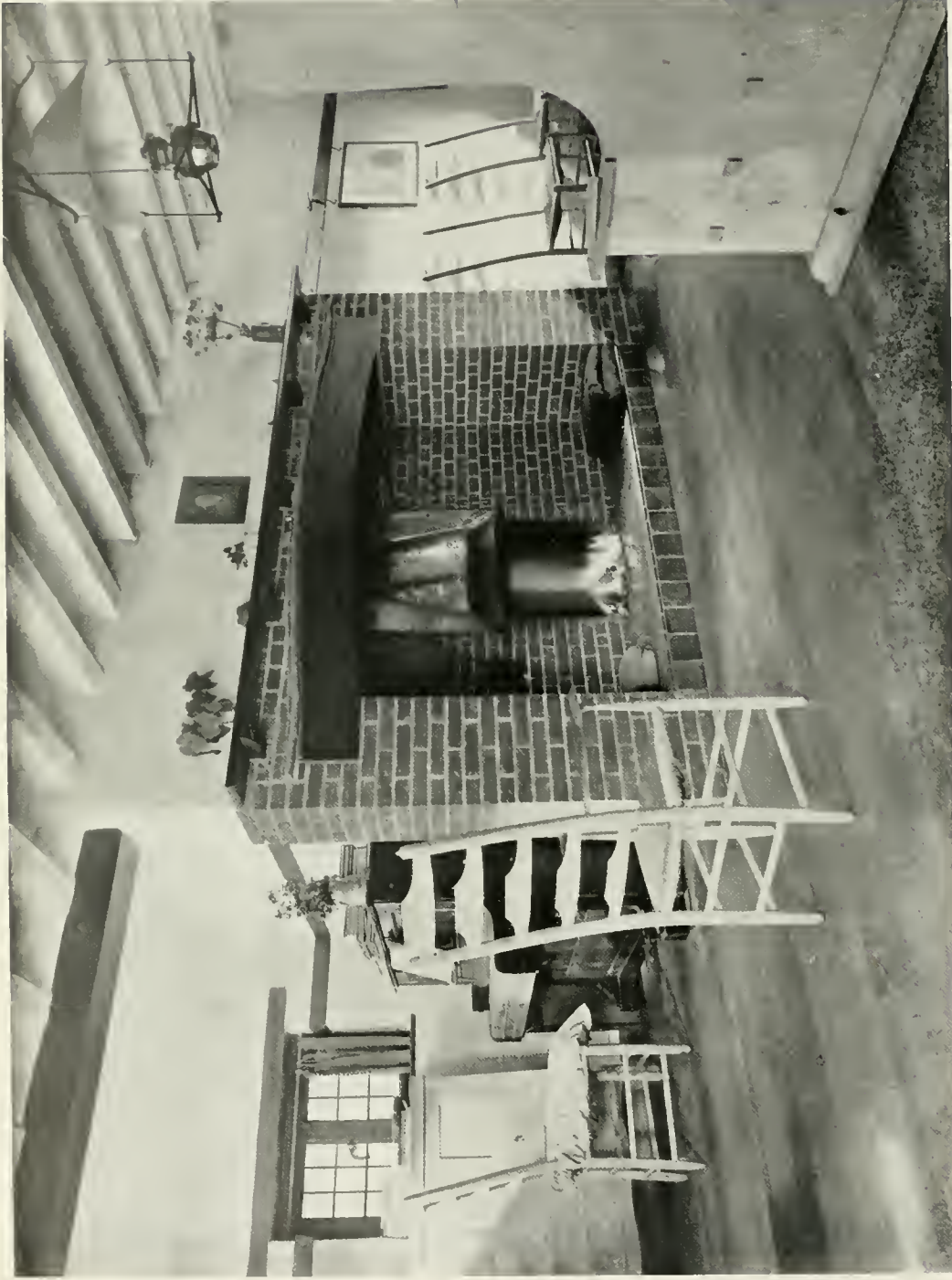
W. Curtis Green, A.R.I.B.A., Architect



NETHERTON, SOUTH DEVON. FRONT VIEW OF THE COTTAGE SHOWING PART OF THE TERRACE WALL.

W. Curtis Green, A.R.I.B.A., Architect

A COTTAGE HOME: INTERIOR DESIGN



THE LIVING-ROOM, LANESIDE, LETCHWORTH GARDEN CITY. THE WALLS OF THIS ROOM ARE UNPLASTERED AND THEIR BRICKWORK IS POINTED AND WHITEWASHED. THE OPEN FIREPLACE IS BUILT OF SAND-FACED RED BRICKS

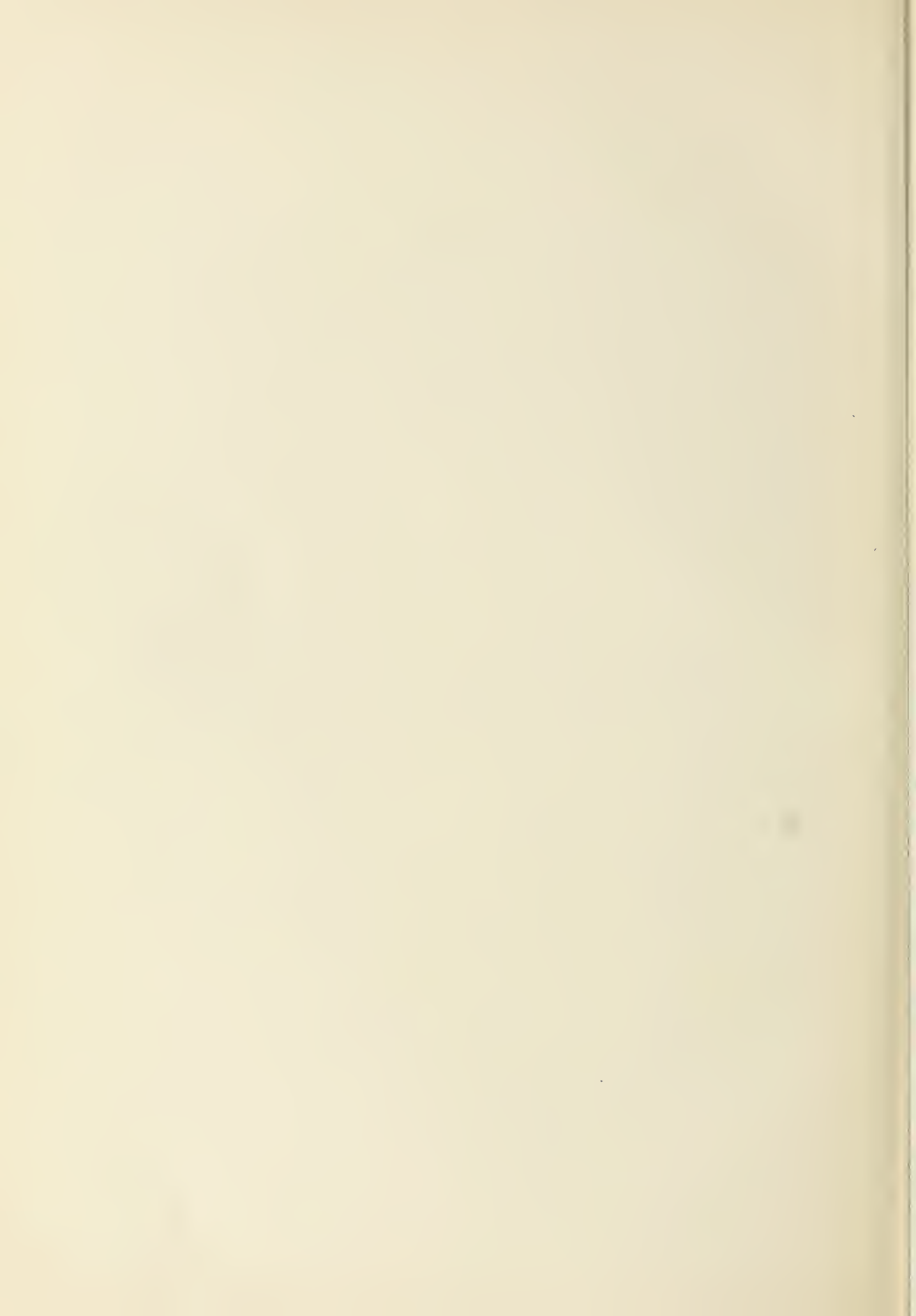
Barry Parker and Raymond Unwin, Architects



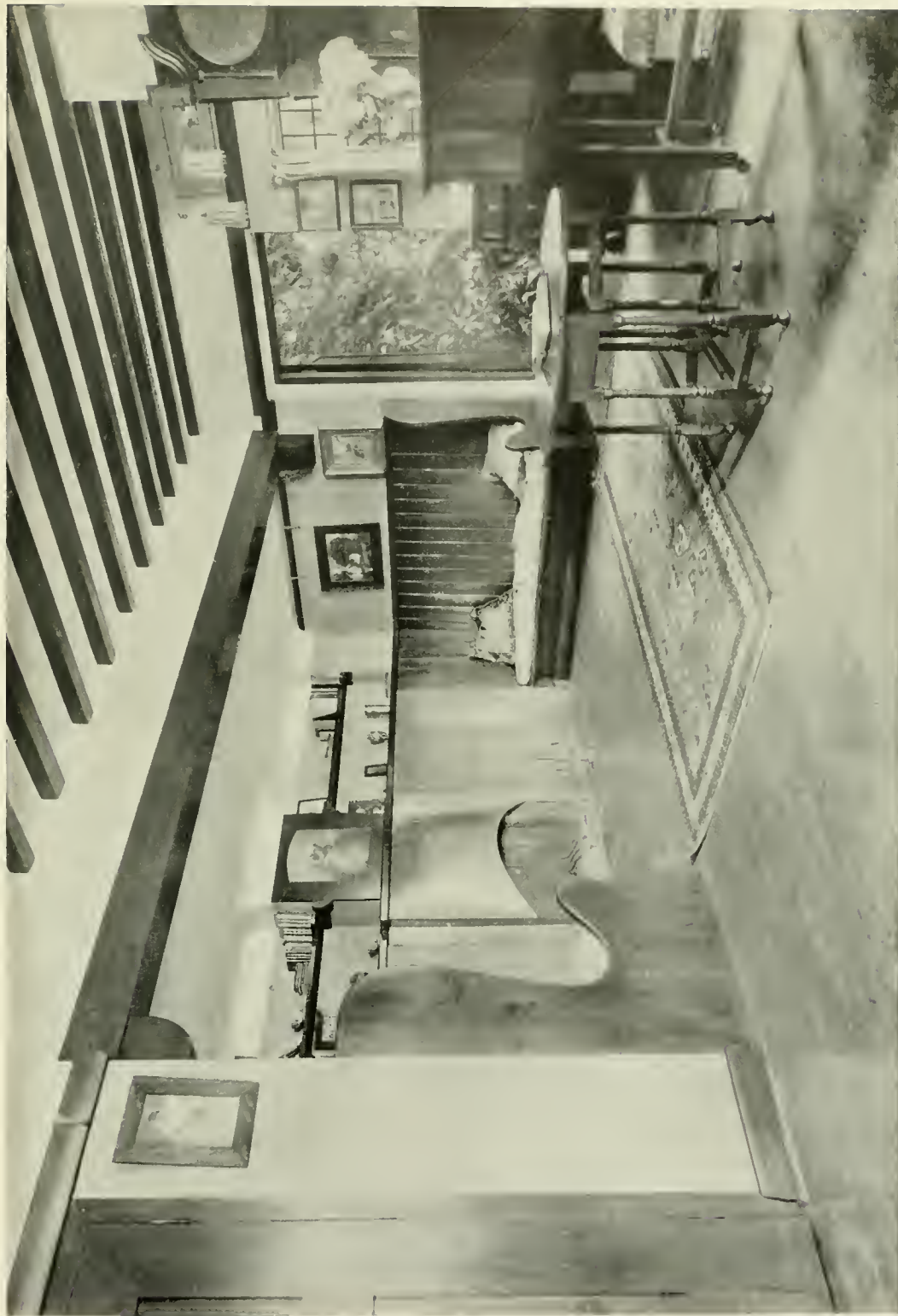
VIEW IN A HOUSE AT CATERHAM

BY PERMISSION OF W. E. STEERS, ESQ

Barry Parker and Raymond Unwin, Architects



A COTTAGE HOME: INTERIOR DESIGN

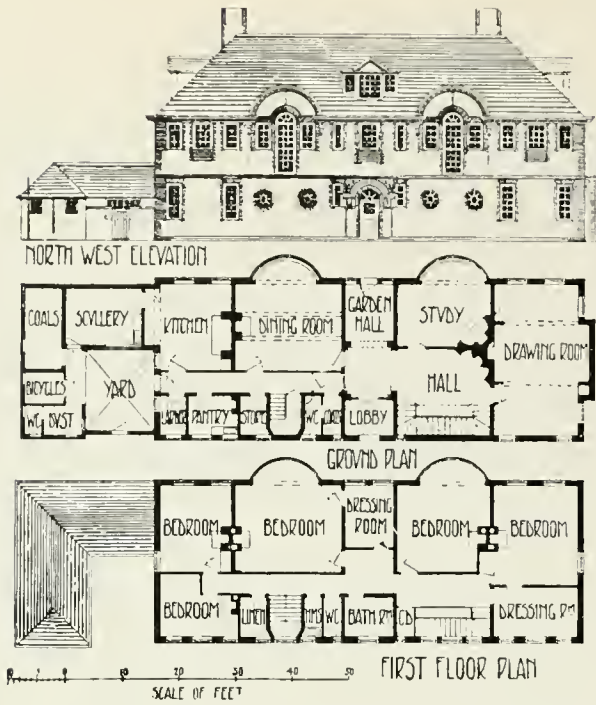


THE LIVING-ROOM, INNISDOON, MANSFIELD, NOTTINGHAMSHIRE

THE DOOR SHOWN IN THE PHOTOGRAPH OPENS INTO A GREENHOUSE

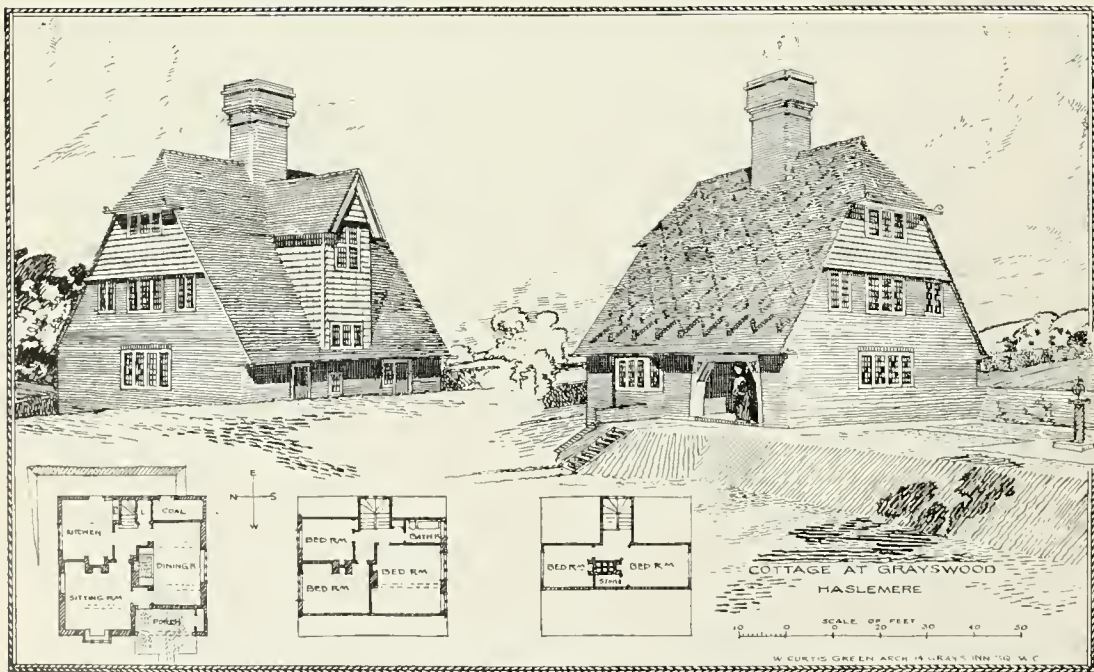
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EXTERIOR DESIGNS WITH PLANS



A HOUSE AT CAMBRIDGE · PLANS AND THE NORTH-WEST ELEVATION

Amian L. Champneys, B.A., Architect



A COTTAGE IN SURREY

AT GRAYSWOOD, HASLEMERE

W. Curtis Green, A.R.I.B.A., Architect

COUNTRY HOMES : EXTERIOR DESIGN



FAIROAK, WOKINGHAM, BERKSHIRE

FROM A PHOTOGRAPH BY HOSLER

Horace Farquharson, Architect

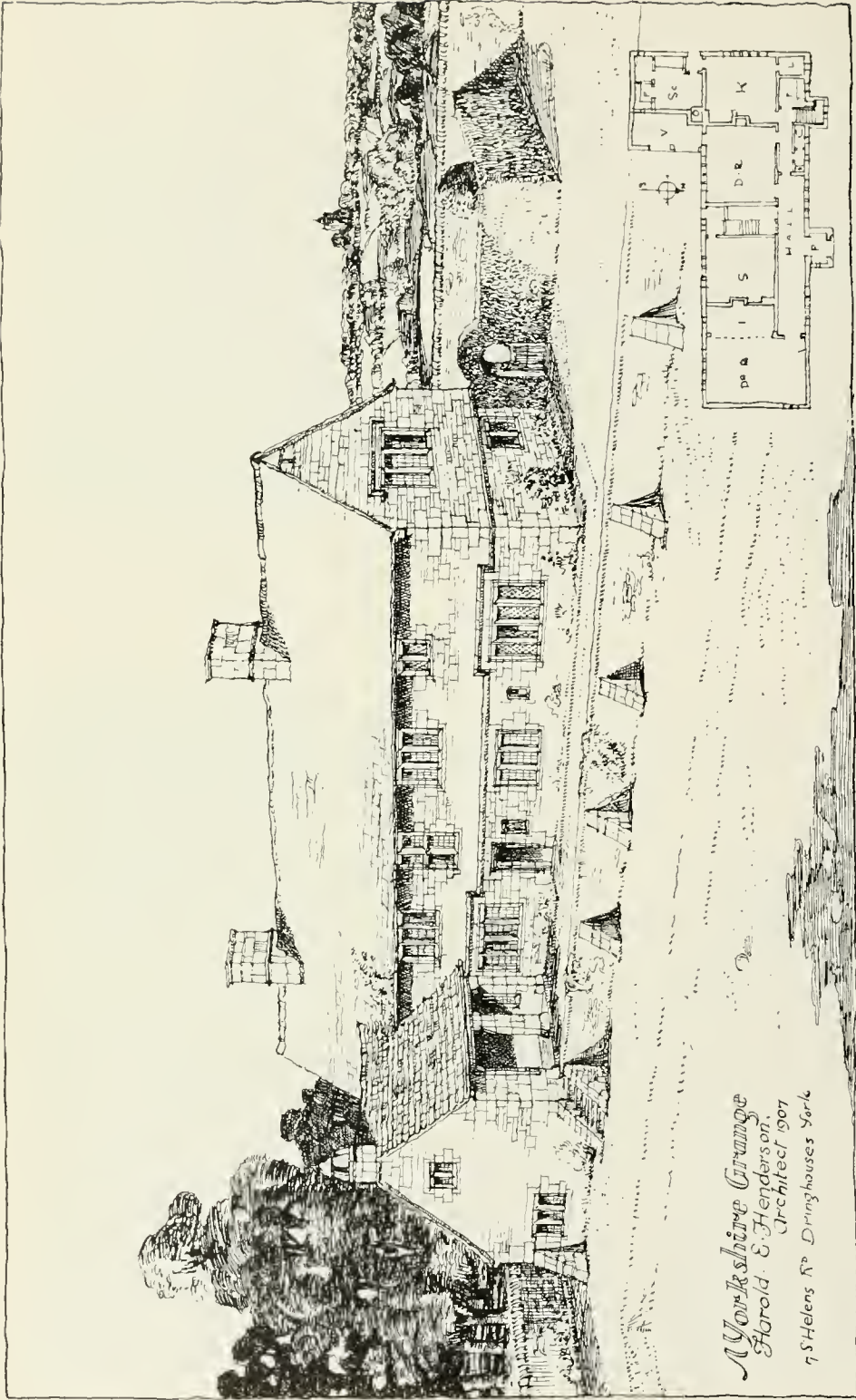


LINHOLME, NEAR DORKING

THE FORECOURT ENTRANCE

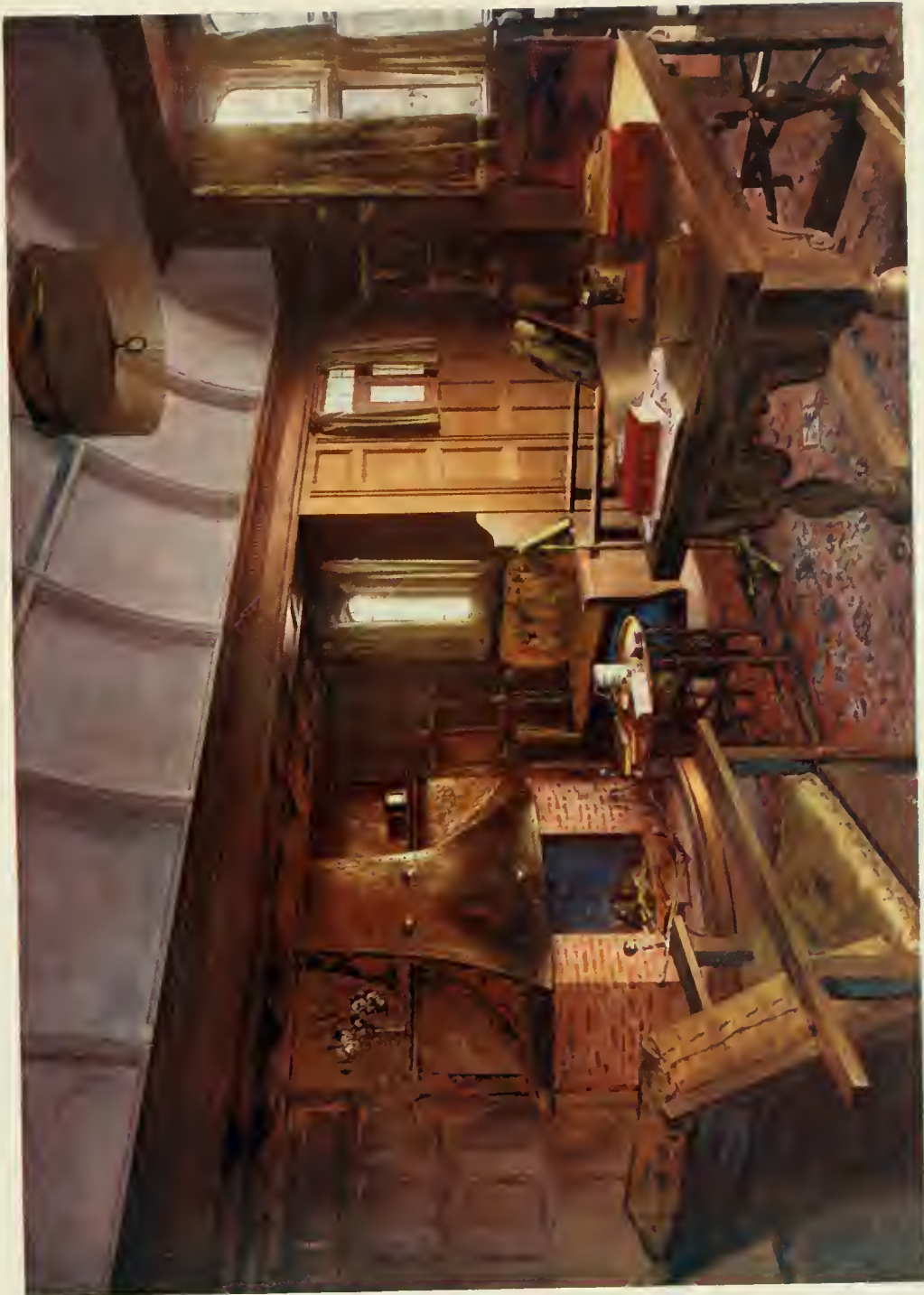
Horace Farquharson, Architect

A YORKSHIRE GRANGE: EXTERIOR DESIGN AND A PLAN



A SMALL HOUSE DESIGNED IN ACCORDANCE WITH THE OLD YORKSHIRE TRADITIONS. REPRODUCED FROM A PERSPECTIVE DRAWING BY THE ARCHITECT

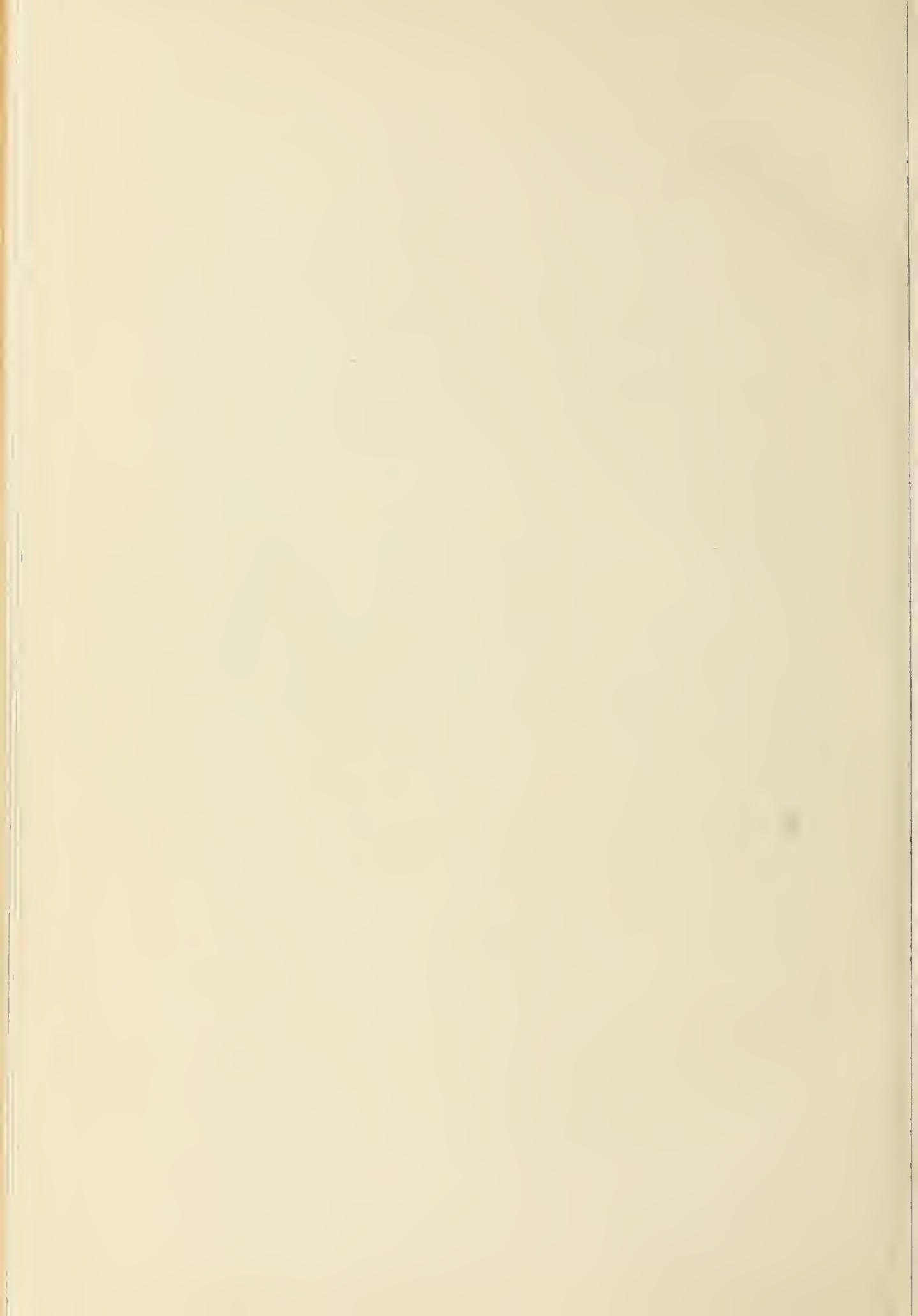
Harold E. Henderson, Architect



REPRODUCED FROM A TINTED PHOTOGRAPH

VIEW OF A LIBRARY IN A COUNTRY HOUSE.

G. I. Sutcliffe, Architect



HOW TO FURNISH A FLAT.

BY ONE OF WARING'S EXPERTS.

THE same general principles which govern artistic decoration in the urban house and mansion, equally govern it in the flat and the country cottage. The difference chiefly to be considered is that of size. The rooms of the average flat and suburban house are relatively small, and this very condition forces upon them the necessity of an unobtrusive scheme of decoration. Large patterns would be *outré* and overwhelming in a small room. The bijou character has to be maintained throughout, and the simpler and quieter everything is, the more pleasing will be the effect and



DINING ROOM IN WARING'S £100 COTTAGE

the roomier will seem the apartment. The same caution should be given respecting the colours. Anything vivid would leap up at the visitor and hit him, so to speak, between the eyes.

We want above all things to

make our flat or our cottage a home. To this end, the chief aim of all its decorations should be comfort. Art, if it be divorced from comfort in the house, is but as the crackling of thorns under a pot. I am quite aware that comfort is not dependent only on material things. The finest Oriental jars will not contribute much to personal happiness if there are what are called "family jars" as well. An artistic frieze is not an effective counterfoil to domestic discord. House comfort, all the conditions being favourable, is, in a sense, the sum of an infinite number of little feminine touches. But the furniture also plays a part in the comfort of the house or flat. It must be chosen with regard to proportion and fitness. It must be fashioned to fulfil to the best advantage its particular purpose. Discomfort in a flat, where

HOW TO FURNISH A FLAT.



ENGLISH STUDY AT WARING'S.

the rooms are often small, is also caused by the use of too much furniture, or of pieces so large as to seem unwieldy and obtrusive. The ideal flat will not be crowded with articles for which there is in-

sufficient accommodation. In short, when you have selected a pretty scheme of decoration, and decided on the other items of your expenditure, there is still something to be considered before a really attractive and comfortable home is achieved.

When choosing a house-or flat with an eye to its decorative possibilities, the first thing to look at is the chimney-piece. In the more important rooms of the house, the fireplace is the *pièce de résistance* of the decorative scheme. It should regulate the style: it dominates the situation. Of course, wood should be the material of your mantelpiece. It is not only that the designs in wood are so much more decorative, but wood lends itself specially to any colour scheme, or can be fashioned to agree with any style. The cost need not be great. Very charming little wood chimney-



MODERN BEDROOM. BY WARING'S

HOW TO FURNISH A FLAT.

pieces, with modelled plaster ornament, prepared for painting in white, can be bought at Waring's for about £3, to which, of course, must be added the cost of the grate, tiles, and kerb if you desire to have the thing complete.



£300 HOUSE DINING ROOM.

In the case of a rented flat or house, it is usual on the part of the landlord to decorate the rooms "to the taste of the tenant"; that is, he allows a fixed sum for papering and painting, and within the limits of this amount permits the tenants to choose the colours and patterns they prefer. If, however, before the tenant comes on the scene, the flat has already been papered and painted to the "taste" of the contractor, and in what the advertisements with unconscious irony describe as "an artistic manner," the æsthetic outlook for the occupier is nearly always a depressing one. Builders and contractors have only one decorative idea in their heads; they always want to cover the walls with a pattern as vivid and striking as possible at the lowest possible cost; and what



BEDROOM IN WARING'S £100 COTTAGE.

they regard as striking, people with some degree of taste might regard as vulgar. If the papering and painting have been done before the tenant takes the flat, it is evident that his furnishing scheme must more or

HOW TO FURNISH A FLAT.

less depend upon the conditions thus imposed upon him. The absurdity of having to regulate and order everything to harmonise with what are quite the least permanent and also the pecuniarily least important items of a decorative scheme is too obvious to require emphasising. To have to choose your carpets and draperies, even the upholstery of your chairs, according to the "note" forced upon you in a gaudy half-crown wall-paper, is a wonderful example of making the tail wag the dog. I shall assume that my readers are in a position to please themselves in the important question of papering and painting. This will leave them with a perfectly free hand in the choice of their carpets, because whatever the carpet is, the wall covering can be selected to agree with it.

In the case of a very small flat, I strongly recommend the same carpet for



HALL OF WARING'S £500 HOUSE.

all the passages and rooms. This is more economical, and if you buy a spare length or two you can always replace the traffic-worn or sun-faded patches to which the stoutest material and the fastest colours are liable. Also, the selection

of a uniform carpet gets rid of the risk of abrupt jumps from one colour to another which, in a small flat, might be fatal to the reposeful feeling one wants. The pattern in any case should be small; in fact, if there is no pattern at all, I think the result will be artistically more satisfactory. A "self" ground is always suitable to a small apartment, and if it be in a neutral tone you have greater latitude in your superimposed scheme.

At the very outset, in fact before you choose your carpet, you must decide on the colour scheme for each room. It is quite possible to get a carpet which will go well with any of the new shades in decoration, but if you elect to make each room a little colour-harmony in itself, then it is essential to decide on the dominant note, and to visualise the *ensemble*, before you begin to try the effect of available combinations. It cannot be repeated too often that reticence both in colour and pattern is the chief characteristic of an artistic small house or flat.

HOW TO FURNISH A FLAT.



A £20 BEDROOM. BY WARING'S

The more severe, up to a point, are your permanent decorations, the greater their refinement and good taste. All the relief and warmth that are necessary can be obtained by the use of pictures and bric-à-brac. When one is

dealing with lofty and spacious rooms the case is entirely different. There the permanent decorations, and particularly the wall covering, may be bolder in ornament and richer in colour. But the average small room is not lofty or spacious, and a subdued, very restrained scheme is imperative. There should be a neutral, soft, unassertive character about it.

Whatever the ruling shade of colour may be, the woodwork must, of course, be painted to match it. In these small rooms, contrasts, which might be very effective under different conditions, would be fatal. Nothing looks better in a large apartment than a mahogany door in conjunction with enamelled white woodwork, but in a little flat it would be a risky experiment; and all



DINING ROOM IN THE COLONIAL STYLE. BY WARING'S

HOW TO FURNISH A FLAT.

strong contrasts of colour within such a circumscribed area, however artistic in feeling, are to be deprecated, simply because they are apt to be obtrusive, and, like Wellington's guards, to be "up and at you" directly you enter the room and as long as you stop there. This remark applies mainly to the painted work. A colour in contrast to the prevailing hue of the walls may, with careful judgment, be appropriately introduced in the upholstery and the hangings. Maroon chair coverings and curtains will go very well with olive-green walls; and rich terracotta or old rose carpets and draperies show up splendidly in contrast with old ivory or cream-coloured wall papers. But let your walls and woodwork in these little rooms be *en suite*, governed by, and expressed in, one shade of colour, and that colour a quiet, unassertive one, soft to the eye, and gracious and pleasing in its tasteful and soothing neutrality.

Having thrown out these suggestions with regard to the fixed decoration of the flat, I approach now the equally important subject of the furnishing. After all, the decoration may be spoken of as the framework; it is not the picture itself.



KITCHEN IN WARING'S £500 HOUSE

You can live in a room with furniture and no decoration, but you cannot very comfortably live in a room with decoration and no furniture. The carpets and the wall coverings may be perfect both in design and colour—"joys for ever," as the poet says; sources even of an æsthetic and sacro-sanct rapture to the properly attuned worshipper—but we have to come down to practical chairs and tables after all. And here, of course, there is scope for an infinite variety of treatments. But I cannot refrain from repeating the warning given above against crowding massive pieces of furniture, suitable for large rooms, into the lilliputian apartments of the ordinary flat. This applies particularly to such articles as sideboards, bookcases, cabinets and wardrobes. The users of the rooms must have some space in which to move about. It is not desirable to have to step on the dining table in order to get from one side to the other. An 8-ft. sideboard in a 10-ft. square room suggests the imprisonment of an elephant in a mouse-trap. In the average flat everything has to be more or less on the diminutive scale. A room blocked up with oversized pieces of furniture is in many ways more uncomfortable than a room

HOW TO FURNISH A FLAT.

without any furniture at all. So, let this be your watchword—"Don't overdo it." Let your arrangements err, if at all, on the side of modesty. Don't entertain your bosom friend with a noble sideboard which he is compelled to use as a dining chair, because there is no room for him to sit anywhere else. Don't force your lady visitors to sit on each other's laps in the drawing-room because the grand piano occupies four-fifths of the floor.

It is only natural that I should supplement these general observations with a direct application of the name of Waring & Gillow, Ltd.—or "Waring's" as it is called for short. This firm has made a special feature of furnishing houses and flats of small or medium size, and has brought to the work that unsleeping vigilance of artistic effort which has characterised its phenomenal career. Waring's have immensely simplified the task of furnishing for the inexperienced by putting up in their New Galleries five Model Houses completely furnished, at a cost ranging from a country cottage at £100, by gradations to £200, £300, £500 and £750. In each of these houses the prospective furnisher can see the furniture, carpets and draperies which he will get for his money, and their effect. It is needless, perhaps, to add that the best experience of the

firm—the "fine fruit" of a ripe judgment, combined with immense practical resources—is brought to bear on every scheme: and that the inclusive prices quoted are due both to this and to Waring and Gillow's unequalled manufacturing facilities.



DRAWING ROOM IN WARING'S £100 COTTAGE.

In conjunction with each kind of room there are a series of supplementary or alternative specimen rooms—Dining, Drawing, Bedrooms, and so forth—all likewise, as well as the individual pieces of furniture therein, at fixed prices: so that the customer may, if he chooses, vary and improve upon the Model House which he thinks most likely to suit him. These Specimen Rooms are furnished to meet the requirements of every class. They range over the whole gamut of decorative importance, from the modest room at £20 up to the most elaborate treatment suitable for a noble mansion, and worth a hundred times as much.

But Waring's are not furnishers alone. Their business is one of vastness and comprehensiveness. Although they will furnish a country week-end cottage for £100, their services are continually being called in for the decoration and equipment of town mansions and country houses of all sizes.

HOW TO FURNISH A FLAT.

Structural restoration, and even complete building, are departments of their everyday work. They "attack" the business with an efficient organization and a carefully considered system. They will build your house, alter it, or enlarge it; they will do all the engineering and sanitary work; they will decorate it; they will furnish it; they will light, heat, and ventilate it; they will equip it with everything that is needed in a modern up-to-date establishment. Their system is so ordered that there is no departmental confusion. One set of workmen is not kept hanging about for two or three days for another set to clear out of the way. A customer can be supplied with designs, decide upon the treatment, place the order, and then he need not have any more trouble in the matter. He can be sure of everything being done to his satisfaction in the specified time.

The question of expense is, of course, an important one, because nowadays people want good value for their money. It is only the few who can afford to give *carte blanche* to their decorator; the great majority have to con-



A DUTCH DRAWING ROOM BY WARING'S.

sider ways and means. Waring's possess such large buying facilities in addition to their own immense manufacturing resources, that they can carry out delightful small house treatments at a relatively trivial cost. They produce wall-papers, carpets, silks, brocades, damasks, tapestries and other decorative fabrics of the most beautiful design—often exact copies of rare old examples—at prices which bring them within the range of the most thrifty householder. Moreover, Waring's claim for their furniture and decorative materials that they are intrinsically, as well as comparatively, cheap, because they are durable as well as artistic; and if you get *comfort, taste and durability* at a *moderate outlay* you will not have much to complain of. The small flat or suburban house, with the advantages of the beautiful and inexpensive treatments which Waring's can give, will possess an atmosphere of distinction and welcome that makes itself felt as soon as the door is opened.

The logical *sequitur* of these comments is that when you have built or bought or rented your little home, you should entrust the furnishing of it to the firm whose taste and experience will enable them to give you the best results at the least cost—namely, Waring's.

sider ways and means. Waring's possess such large buying facilities in addition to their own immense manufacturing resources, that they can carry out delightful small house treatments at a relatively trivial cost. They produce wall-papers, carpets, silks,

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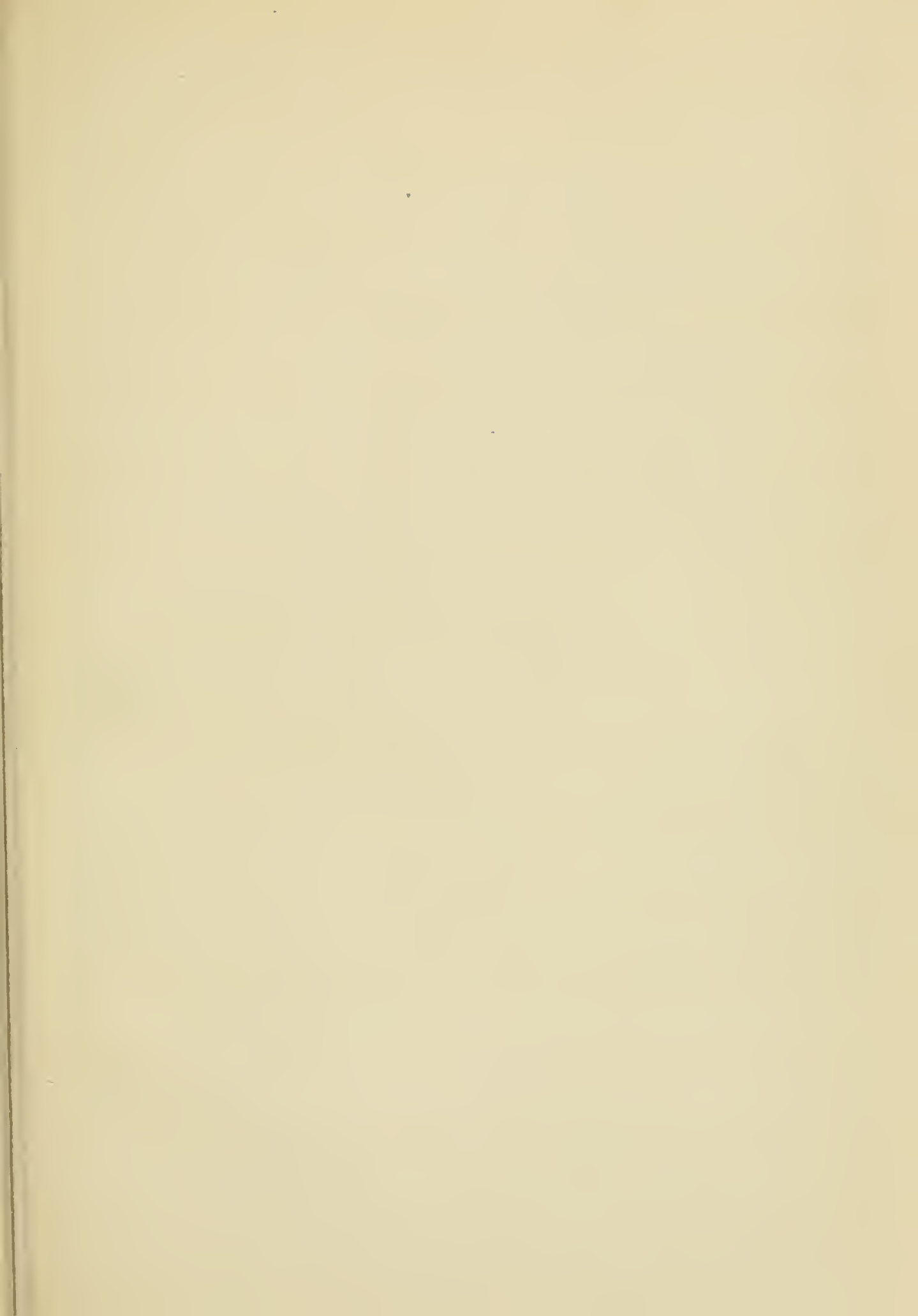
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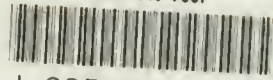
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